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ABSTRACT

This publication is one in a series being developed for the English language arts curriculum, prekindergarten through the twelfth grade. The series is in five strands: reading, literature, speech, composition, and language. Although treated separately for purposes of clear and systematic development, in classroom practice the strands are interwoven, the presentation incorporating several and sometimes all of the five filaments. The handbook is divided into two sections: Strand Three - Speech, and Strand Four - Composition. The five chapters under Strand Three are: 1. Overview of the Speech Curriculum; II. Speaking and Listening in Grades 5-12; III. The Speech Fundamentals Course; IV. Acquisition of Standard English Patterns; and V. Evaluation. Strand Four consists of: VI. Overview of the Composition Curriculum; VII. Patterns for Teaching Composition; VIII. A Ladder of Composition Skills; IX. Types of Writing; and X. Evaluating Written Composition. (Author/LS)

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Handbook for
ENGLISH LANGUAGE ARTS

GRADES 5-12

Speech and Composition

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Handbook for

ENGLISH LANGUAGE ARTS

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GRADES 5 - 12

Speech and Composition

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FOREWORD

This publication is another in the current series being developed for the English language arts curriculum, prekindergarten through the twelfth grade. For the elementary language arts program we have previously published the *Handbook for Language Arts: Pre-K, Kindergarten, Grades One and Two* and the *Handbook for Language Arts: Grades Three and Four*. A companion volume to the present one is already in print, the *Handbook for English Language Arts, Grades 5-12: Reading and Literature*. In addition, a volume on grammar, usage, semantics, and spelling for Grades 5-12 is in preparation. All of this represents the most comprehensive developmental program for the English curriculum that we have had to date.

Early in the development of research for the project, we asked teachers and supervisors what needs were to be met. A significant number of replies targeted a type of curriculum statement that would tell not only what to teach, but also how to teach. As a consequence, this volume — like the others in the series — provides a wealth of recommended teacher and pupil activities for implementing the established aims.

Regarding the larger aims of the English curriculum as a whole, emphasis is well placed by the writers of this publication on the fact that speech and composition — speaking, listening, and writing — are integral parts of a whole. Although the five strands of reading, literature, speech, composition, and language are being presented in individual curriculum sequences, they are to be interwoven in the teaching process.

The breadth and depth of this program are matched by the widespread involvement of teachers, supervisors, and consultants in the writing and evaluation of the materials. The evidence in this volume is the lengthy list of acknowledgments, which cannot begin to credit all who participated. I take pride in expressing thanks to the many contributors, and I believe that I speak for all of my colleagues who will use this bulletin.

SEELIG LESTER
Deputy Superintendent of Schools

ACKNOWLEDGMENTS

Development of the Speech and Composition Strands of the PreK-12 English Language Arts Curriculum has been conducted under the general supervision of Deputy Superintendent Seelig Lester.

Direction of the work of staff members at the Bureau of Curriculum Development was the responsibility of David A. Abramson, Acting Director.

Jerome Carlin, Director of the Bureau of English, provided leadership of all aspects of this project.

Harold Zlotnik, High School Curriculum Coordinator of the Bureau of Curriculum Development, reviewed all of the materials, contributed some of them, and coordinated staff efforts.

The Grades 5-12 curriculum team for both strands included staff members Marjorie Drabkin, Herbert Potell, Joan McCabe, and Anita Dore, Acting Assistant Director of English. Collaboration of the elementary school curriculum team was provided under the guidance of Rosemary Wagner, Acting Assistant Director, Bureau of English, with the support of Marguerite Driscoll and Etta Ress.

Helen M. Donovan, Staff Superintendent (Acting), formerly Director of the Bureau of Speech Improvement, guided the production of much of the material for the Speech Strand.

The cooperation of other agencies was provided by Edward G. Bernard, Director of the Bureau of Audio-Visual Instruction, and by Robert W. Hayes, Associate in Speech Education, State Education Department.

The Intermediate-Junior High School and High School Standing Committees in English and the Standing Committee in Speech furnished advisory assistance.

For the Speech Strand, William Labov, Associate Professor, Department of Linguistics of Columbia University, and Beryl L. Bailey, Chairman of the Department of Black Studies, Hunter College, were among the chief consultants, particularly with reference to the chapter on the acquisition of standard English patterns.

Among the principal curriculum writers for the chapter on speech skills and activities were Mildred Windecker (committee chairman), Audrey Hayes, and Harvey Taylor. The principal curriculum writers of the chapter on the speech fundamentals course included Elizabeth Kerwen (committee chairman), Elinor Josenhans, and Martin Salkin.

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Janet Castro reviewed, revised, and prepared the manuscript of the Speech Strand prior to editorial processing.

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Edythe Kahn was responsible for processing of the manuscript in preparation for printing with the cooperation of members of the editorial staff, which includes: Lillian Amdur, Ruth Eriksen, Elena Lucchini, Eleanor Shea, Ellwood White, and Simon Shulman, who designed the cover.

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Introduction

The English curriculum for grades 5-12 is being developed in five strands: reading, literature, speech, composition, and language. The developing program has been coordinated with that of the New York State Education Department, and consultations have been held with the curriculum experts of that agency for mutual assistance.

THE FABRIC OF THE ENGLISH CURRICULUM

In these curriculum publications the five strands are treated separately for purposes of clear and systematic development. In classroom practice the strands are interwoven, the presentation incorporating several, and sometimes all, of the five filaments.

Thus a lesson on the writing of a composition usually includes a phase of oral activity, generating ideas for subsequent written expression. The topic of the paper may be a literary selection read in common by the class. The language of the selection and of the paper to be written may also come under examination. Through such a lesson reading, literature, speech, composition, and language are interrelated, and the reinforcing effects of the various language arts upon one another are brought into play.

An individual lesson may, on occasion, concentrate on a specific area of the language arts to the exclusion of others, or it may establish an interrelationship with other areas that is only incidental. But other lessons will be designed to make the interrelationship focal, and the larger unit or series of lessons will interrelate all language arts.

This interaction is basic to the philosophy of the materials in this volume.

THE CONTENTS OF THIS VOLUME

The Speech Strand is, in the main, directed toward instruction in the English classroom, where speaking and listening activities are incorporated into the students' total language arts experience. The chapter dealing with the speech fundamentals course, however, makes provision for the term of work, usually in the eleventh year, when speech instruction is more specialized and becomes the central concentration. The specific term in which the course is taught is a matter for local decision, and during that term the speech sequence detailed in Chapter II is replaced by the substance of the speech fundamentals course.

It is important to note, too, that speech and composition are overlapping aspects of communication, oral and written. Much of the content of the Speech Strand is applicable in written communication, and some of the oral activities and experiences are essential or desirable preliminaries to written ones. Accordingly, the desired treatment of these items is not duplicated in the Composition Strand.

Strand Three: Speech

CHAPTER I

Overview of the Speech Curriculum

A. PHILOSOPHY OF INSTRUCTION

All aspects of speech education are directed toward the principal goal of preparing all pupils to use effective speech in a world where oral communication is basic to successful living. These aspects, moreover, are intrinsically related to one another and to all other areas of the curriculum.

Speech education may be described as falling into three categories: speech development, improvement, and correction.

All pupils need a positive program of speech development. Such a program provides for the direct teaching of listening and speaking skills as part of the language arts curriculum. Content includes lessons on listening habits, sounds of English, the fluent use of spoken language and its application in conversation, group discussion, oral reporting, oral interpretation of prose and poetry, and creative dramatics.

The process involves imparting a definite body of knowledge and the development of skills. Such specific goals cannot be met adequately by incidental learning. The school program in speech should be sequential and as well planned as in any other subject.

The latest findings in linguistic science underline the importance of speech in the development of the total language power so essential for proficiency in reading and writing. It follows, then, that the integration of speech skills in the total language arts curriculum is basic for successful pupil performance.

B. DIRECTIONS IN THE STUDY AND TEACHING OF SPEECH

To function vocationally and socially in a free society, every pupil needs a command of the communication arts to become a discriminating listener and an informed, intelligible speaker. The oral-aural skills that serve the balanced development of personality must be acquired.

Providing instruction in effective speaking and listening is the responsibility of the teacher in any subject area. Sequentially developing pupils' speaking and listening skills is, however, the essential role of the teacher in the English language arts classroom. In the high school speech classroom the teacher scientifically trains students in speaking and listening skills and in the communication arts. In the middle school and in the high school speech clinic the teacher provides the special services for which he has been trained and licensed, assisting pupils handicapped in speech.

The speech program in the schools encompasses the following:

Development of pupils' speaking and listening skills gradually through all the grades

Planning of constant opportunities for directed practice, formal and informal, followed by intelligent and constructive evaluation

Provision for direct and formal teaching of skills, in addition to taking advantage of opportunities for spontaneous and incidental learning

Arrangement of diagnostic testing by trained, licensed speech teachers, to identify pupils needing remedial work

Provision of clinical services for pupils who require them

Inclusion of a course in speech fundamentals, where possible, taught in the eleventh year, or alternatively in the tenth year

Option, where possible, of specialized courses on an elective basis in such areas as drama, public speaking, oral interpretation, discussion and debate, radio and television

C. RANGE OF RESOURCES

This handbook presents the basic speech curriculum in the English language arts area. The skills and activities listed for grades 5-12 include a range for pupils below, on, or above level in speech abilities. Special attention also is given to the needs of speakers of nonstandard English.

These materials are meant to coordinate with, but not to duplicate, other published resources. For additional guides and teacher training materials, see the following publications of the Board of Education of the City of New York:

General

Handbook for the Language Arts, Grades 5-12: Reading and Literature, Curriculum Bulletin No. 10, 1967-68 Series.

Toward Better Speech: A Manual for Teachers of All Grades, Curriculum Bulletin No. 5, 1952-53 Series (1963 edition).

Educating Students for Whom English Is a Second Language: Programs Activities, and Services for Grades Pre-Kindergarten—12, 1965.

Working with Pupils of Puerto Rican Background (for middle schools and high schools), 1967.

Teaching Dialogues: English as a New Language Program for Adults, Student Materials and Teacher's Guide (adaptable for use in the middle schools and high schools), Curriculum Bulletin No. 10, 1965-66 Series.

For Pupils Needing Special Help

Clinical Practices in Speech (in preparation).

Career Guidance Series: Speech (for upper intermediate and lower high school grades; useful especially with students who are potential dropouts), Curriculum Bulletin No. 8a, 1966-67 Series.

Speech for the Retarded Child (useful with the retarded child, the young child, the slow learner), Curriculum Bulletin No. 7, 1958-59 Series.

For Elective Courses

Resource Units in Language Arts for Senior High Schools: Elective Courses (course on radio and television), Curriculum Bulletin No. 11b, 1963-64 Series.

Resource Units in Language Arts for Senior High Schools: Dramatics — Public Speaking, Curriculum Bulletin No. 11a, 1963-64 Series.

Resource Units in Language Arts for Secondary Schools: Teaching Shakespeare, Curriculum Bulletin No. 5, 1970-71 Series.

D. LISTINGS OF TEXTBOOKS AND AUDIO-VISUAL MATERIALS

Textbooks

Speech textbooks and language arts textbooks containing speech-related pupil materials are listed in current editions of the following publications of the Board of Education of the City of New York:

Textbook List for Use by Elementary and Junior High Schools
Textbook List for Use by High Schools

Audio-Visual Materials

Audio-visual materials and offerings are listed in the current editions of the following publications of the Board of Education of the City of New York:

Instructional Films and Tapes
List of Approved Motion Picture Films
List of Approved Instructional Recordings and Tapes
WNYE — FM Radio Manual
Channel 25 — WNYE TV Manual

E. OUTCOMES IN SPEECH

Intermediate School and Junior High School

Development of positive attitudes toward the speaking-listening situation

Awareness of the basic techniques for sharing ideas through speaking and listening

Understanding of the difference between hearing and listening

Development of auditory acuity as a means of achieving acceptable pronunciation and good articulation

Awareness of the role of voice in creating a self-image

Understanding of the processes involved in the production of voice and speech

Ability to adjust listening to the speaker's voice, pronunciation, articulation, and to the physical conditions of the listening situation

Awareness of the place of pronunciation and articulation in the communication process

Development of the ability to use a variety of vocal techniques in order to achieve an appropriate relationship between meaning and intonation

Development of the skills involved in listening with comprehension, appreciation, and critical insight

Recognition of variations in volume, pitch, rate, and quality of voice; ability to use techniques of phrasing, stress, pitch, and pause for the purpose of enhancing delivery and clarifying meaning

Use of acceptable English for the purpose of communicating clearly and understandably

Recognition and acceptance of existing regional variations in standard patterns of speaking

High School

Habitual use of good voice, standard pronunciation, and accurate articulation

Ability to employ standard English in formal situations without reacting negatively to those who have not yet mastered it as a second language

Ability to recognize varying levels of language and knowledge of when to use a particular language level

Effective command of techniques of gaining favorable audience reaction

Ability to distinguish between subjective reaction to a speaker and objective analysis of his material

Awareness that speech may stimulate others to think and to feel

Awareness of the variety of methods used to influence opinion and action

Awareness of the purposes and uses of figurative language in speech

Mature application of the skills involved in listening with comprehension, appreciation, and critical insight

CHAPTER II

Speaking and Listening in Grades 5 - 12

A. GENERAL METHODOLOGY

Teach each of the following skills by:

Using whole lessons to develop insight into and practice of the skill

Devoting parts of lessons in other aspects of oral-aural skills, as well as those in literature and composition, to incidental instruction in the skill

Providing frequent new contexts for review of the skill

Conducting frequent evaluation of student performance in the skill

Establishing realistic test conditions for use of the skill

Enabling students to chart individual progress through comparison with standard performance in the skill

Adjust instruction to meet individual needs of students by:

Concentrating instruction on those skills needed to bring students up to grade competence

Emphasizing especially those skills students may be deficient in as shown by diagnosis and evaluation of their speech patterns

Relating the skills to students' aspirations and their need to improve self-image

Conferring with students directly and indirectly on their performance in the skill

Adjust instruction according to the nature of the learning process by:

Teaching each skill developmentally throughout the grades

Introducing a skill as soon as adequate readiness for it has been demonstrated

Teaching other related skills when sufficient interest has been appropriately aroused

B. SCOPE AND SEQUENCE

Suggested activities for each of the following speech areas will be given for each grade:

- Voice
- Pronunciation and Articulation
- Effective Speaking Techniques
- Listening for Comprehension
- Critical Listening
- Appreciational Listening
- Person-to-Person Communication
- Individual-to-Group Communication
- Oral Reading
- Dramatization
- Group Discussion
- Parliamentary Procedure (Grades 7 - 12)

GRADE 5

VOICE

AIMS

To recognize variations in volume, pitch, rate, and quality of voice

To learn how the voice presents a picture of the self

To learn how variations in voice convey feelings and special meaning

TEACHING SUGGESTIONS

Repeat "Somebody took my pencil" several times. In each case, vary the manner of speaking to indicate different personality characteristics.

Examples: softly, in a low-pitched voice
slowly, through clenched teeth
rapidly and breathlessly, in a high-pitched voice
loudly, in a harsh voice
slowly, swallowing the words

Pause after each example to give students an opportunity to identify the personality characteristic revealed by the speaker's voice.

After such characteristics as "timid and shy," "angry," "excited," "nasty," and "lazy" have been identified, ask pupils to explain their reasons for saying that the first sentence was spoken by a timid person, the second by an angry person, and so on. In most cases, the reasons given will be voice-centered ones. "The speaker's voice was loud — soft — fast — slow — high — low — pleasant—not pleasant."

Establish the fact that these items collectively make up the voice. With brighter groups, "loud" and "soft" may be identified as *volume;* "fast" and "slow" as *rate;* "high" and "low" as *pitch;* "pleasant" and "not pleasant" as *quality*. In emphasizing the impression created by the voice, stress the fact that individuals are often judged on the basis of voice alone.

In summation, call upon various students to list instances in which they judge (or will be judged) by voice alone. Ask others to cite ways in which they can use their voices to guard against inaccurate labeling of themselves, as "rude," "nasty," "careless," or the like.

PRONUNCIATION AND ARTICULATION

AIMS

To become aware of the school's standards in pronunciation and articulation

To distingush between pronunciation and articulation, terms often interchanged carelessly

MINIMUM OBJECTIVES

Avoidance of such sound substitutions as *d* for *t* as in po*d*a*d*oes; *b* for *v* as in ri*b*er, ne*b*er; *n* for *ng* as in *eatin', runnin'*

Avoidance of such sound omissions as *'lectric, 'leven*

Correct production and use of front vowels, such as *ee* as in sh*ee*p, *i* as in sh*i*p, *e* as in sh*e*pherd

TEACHING SUGGESTIONS

To motivate and sustain interest, a rotating "listening committee" of several students may be formed to assist the teacher in the preparation of an ongoing list of pronunciation and articulation errors heard in the classroom.

One or two items may be covered each week, with new items being introduced throughout the term; or gross errors may be corrected early in the term with provision for periodic review at definite intervals.

Early in the term, the teacher will outline the minimum objectives in speech which are to be reached by the end of the work period for the level. Objectives will, of course, vary from school to school and from community to community.

Whether he uses one method alone or a combination of methods, the teacher should train his students to recognize items of high frequency error. Each method should provide the basis for ear training, since there will be no improvement in students' speech unless they are able to recognize their own speech errors.

Correct pronunciation and accurate articulation can be reinforced through directed use of the dictionary. As new words are introduced in lessons, specific attention should be directed to articulation and pronunciation as well as to meaning and spelling. An attractive display chart might be evolved as a class project — one group being responsible for providing a list of words, a second group providing meanings, a third group providing accent and stress, and a fourth group providing correct pronunciation (spelled phonetically).

As each item of pronunciation and articulation is taught, the wise teacher will show that what is being learned is not for classroom use alone, but is of value for all time.

Assistance in planning specific lessons or in treating special problems should be sought from the speech improvement teacher.

EFFECTIVE SPEAKING TECHNIQUES

AIM

To develop positive attitudes toward the speaking situation and to acquire techniques for sharing ideas

TEACHING SUGGESTIONS

The basic motivation for all speaking activities should come from a friendly classroom atmosphere that is free from tension. All students, including the most reticent, are motivated to speak when there is a genuine desire to share. Further motivation comes when there is an opportunity to address an audience that is willing to listen. Topics of interest to students, whatever their level, will incline listeners to be both receptive and responsive.

After a well-delivered oral report, the teacher might ask the class to give reasons for enjoying the speaker's talk. Such answers as, "He sounded nice," "He was smiling," "We could all hear him," "What he said was interesting," "It was easy to follow his report," will be forthcoming.

After pointing out the vagueness of "good" and "nice" and calling for more precise words, the teacher will lead the class to the generalization that the speaker who gives a successful report is usually the one who is not afraid of the speaking situation, who has prepared himself in advance, who consciously attempts to put his audience at ease, who feels that what he has to say has some value, who uses suitable gestures, stance, and facial expressions to present his material in the best light, and who *sincerely wants to share his ideas with his listeners*. These attributes combine to form a "positive" approach to the speaking situation.

By way of contrast, pantomime is an excellent device for illustrating the "negative" approach to the speaking situation. Several student volunteers may be called upon to act out the things they most dislike in a speaker. Such poor habits as slovenly dress, awkward posture, fidgeting, swaying, grimacing or scowling, leaning on desk — chair — chalkboard ledge for support, lack of eye contact with audience, twisting a handkerchief or tissue, hesitant approach to the speaking platform or the front of the room, an overly hasty retreat after the last sentence, can be demonstrated quite easily and effectively.

Inaudibility, extreme loudness, poor articulation, incorrect pronunciation, too rapid pace, and halting delivery, may also be given attention at this time.

LISTENING FOR COMPREHENSION

AIMS

To differentiate between *hearing* and *listening*

To develop standards for courteous and sympathetic listening

TEACHING SUGGESTIONS

Referring to the traffic noises outdoors or to sounds from the hall or from adjoining classrooms, ask several students to identify what they hear. Ask others to tell how long these sounds have been going on. Firmly establish the fact that the class was hearing these sounds without paying attention to them. Develop the concept that they didn't pay attention to noise because they were hearing rather than listening to it. Point out that you, the teacher, had them go one step further and pay attention to the noise. That process of giving attention to what one hears is listening. Once students understand that it is possible to hear without listening, this concept may be related to the speaking-listening situation. Students should be aware that sounds are produced around them but do not register unless and until the hearer becomes the listener.

Applications of the listening process may come in the asking and answering of questions, in the summations of other people's reports, and in the accurate retelling of details supplied by a third party.

One technique that is effective in developing listening skills is to have the teacher pose a question orally and then supply an answer that is incomplete or unrelated. The students can be called upon to demonstrate their listening prowess by supplying the details omitted by the teacher.

Example: "But Miss Wilkes, you only gave *four* reasons why the rocket failed. The question required that you give at least *five*."

Point out that the class would not have been able to reach the step of supplying omitted details, had they not given sympathetic and courteous attention to the teacher's first request that they identify sounds being heard. Their own progress was aided in proportion to the degree of attention they, as listeners, gave the speaker.

CRITICAL LISTENING

AIM

To listen critically for purposes of evaluating content

TEACHING SUGGESTIONS

Following each of the term's prepared oral activities, pupils should be guided in evaluating content. At this level these problems should be taken into consideration:

Obvious gaps in information
Inaccuracies in data
Poor organization of material
Irrelevant material

The teacher will aid in developing critical listening skills by insisting that *all* students contribute actively to the evaluation process.

APPRECIATIONAL LISTENING

AIM

To listen as a means of appreciating a variety of oral renditions

TEACHING SUGGESTIONS

It is important that students be made aware of the joys of sharing. Listening for appreciation should result in the knowledge that literature is enjoyable, and that reading and speaking aloud can be fun.

The teacher should aid students in developing their aptitudes for making value judgments by encouraging them to increase their appreciational listening. While all students should be praised for their efforts in this direction, it is obvious that some will be more adept than others. Encourage the class to respond favorably when a student does a particularly fine job of telling a story or reading aloud. While it may not be advisable to designate one student as the "best," the teacher can single out an individual by posing a leading question, such as "Can anyone tell Johnny why you liked hearing him read?" After listening to poetry, call for responses of an emotional nature. For example, "How did you feel while listening to this reading?" "Which speaker made you feel as though you were with him in the city he was describing?" "How did the reader make you 'taste' the foods he was discussing?"

Following classroom dramatizations, ask students to choose the most effective interpretations. Elicit the reasons for their choices.

Just as increased knowledge of the necessary techniques for effective reading and speaking will increase standards of appreciation, so will directed attention to the improvement of skills in appreciational listening lead to more enjoyable oral-aural experiences.

PERSON-TO-PERSON COMMUNICATION

AIM

To learn to phrase questions and answers clearly, efficiently, and courteously

TEACHING SUGGESTIONS

Such statements as "Where's that thingamajig?" and "I put it over there on the whatchamacallit" or "No, you didn't; you gave it to whatshisname" should serve as motivation for discussing the inadequacy and vagueness of much of our everyday question-and-answer speech.

Elicit from the class the information needed to make the preceding statements intelligible to the listener. Such answers as these should be accepted: specific descriptive and directional words, accuracy in naming people, and exactness in naming or describing objects.

Have several class members make vague statements, such as those given; then call upon other students to demonstrate their skill in rephrasing them. Call upon pupils to answer the questions so that the class can evaluate them according to criteria set up at the beginning of the lesson.

Analyze each presentation in terms of its accuracy, exactness, adequacy, and specificity. Also point out variations in voice quality, volume, pitch, and rate in order to show how these variations affect the adequacy of a statement.

Take advantage of the analysis period as a time to provide guidance in improved pronunciation and articulation.

INDIVIDUAL-TO-GROUP COMMUNICATION

AIM

To engage in informal speaking through telling stories, reporting on trips or visits or experiences, and engaging in conversation

TEACHING SUGGESTIONS

The majority of pupils, though eager to share their experiences with others, need help if they are to do this effectively.

Provision for this assistance should be a scheduled segment of the overall plan. At regular intervals or after a holiday, for example, the teacher might call upon several pupils to relate their vacation or holiday experiences. After or during each presentation the class should be encouraged to ask questions or contribute in some way to exchange ideas.

Frequently, however, these speaking activities will be spontaneous. A student might enter the room bursting to tell a story. Allow him to do so. Then call for stories of a similar (or different) nature. Or the teacher may be aware that certain pupils have had experiences (travel, cultural, educational) of interest to other students. These pupils should be invited to share their experiences with their classmates.

If a pupil plans to tell about a trip, have the class assist him in preparing his report. They can indicate what they feel should be covered, and the teacher can list these items, which can then serve as an outline for subsequent writing. Included might be:

Purpose of the trip
Preparation
Transportation used
Time and place
Things seen
Souvenirs

After each presentation the class should evaluate the report on the basis of interesting content, successful organization, and effective delivery.

Especially interesting reports might lead to a discussion of the art of conversation. The teacher might ask Billy how he would go about starting a conversation with Paolo if he wished to learn more about the subject of Paolo's talk.

The class should assist Billy in setting up standards for polite and interesting conversations. Such standards as these might be elicited and listed on the board:

Expressing interest in the person to whom you are speaking
Indicating interest in what this person has to say

Being an attentive listener
If it is necessary to disagree, doing it politely
Trying to "hold up your end" of the conversation
Making intelligent contributions to the conversation
Speaking clearly and distinctly
Being loud enough to be heard with ease
Choosing appropriate subjects for conversation

Since speaking in a polite manner fosters rapport between a speaker and listener, students at this level should be expected to recognize and respond to the polite forms and appropriate phrases of the language.

Although no formalized goals need be established at this level, the teacher should lead the class in evaluation following an activity of this nature.

In every speaking situation the teacher should remind the students to apply what they have learned in order to maintain effective audience-speaker relationships in the classroom.

ORAL READING

AIMS

To promote effectiveness in oral reading

To practice oral reading of books studied in class

To provide opportunity for the oral reading of student compositions and poems

TEACHING SUGGESTIONS

As part of their regular instruction, students may be asked to read aloud selected and prepared passages from books being studied, although no formal teaching of techniques is advised at this level.

Tell part of a story; then read an exciting excerpt from the same story. Ask, "Did you enjoy hearing what I told you and what I read to you? Why did you like the reading?" Elicit and list answers such as these:

Your voice sounded as though you were talking to us.
You stopped (paused) in the right places.
Your voice went up and down.
Your voice went fast and slow.

Now, or at a later time, according to the ability of the class, additional aids to better reading, such as these might be listed:

The reader's voice should be pleasent to hear.

He should pronounce all the words correctly.

He should be heard with ease.

He should hold the book so that his face can be seen by the audience.

Ask each student to read aloud from a language arts book being studied. Prose, even if it includes dialogue, is easiest for inexperienced oral readers. Preparation time for oral reading should be given to enhance understanding of content and meaning.

A large chart illustrating the techniques already discussed may aid in the evaluation following each student's oral reading presentation.

Students should be given every opportunity to share compositions or original poems with others.

Opportunities for oral reading are numerous. As a specific speaking activity, oral reading is also an excellent means of teaching and evaluating reading skills. It may be combined with book reporting for additional interest. Reinforcement is accomplished by use of the tape recorder, which enables the individual student to evaluate his own effectiveness in oral reading.

DRAMATIZATION

AIM

To dramatize the short literary selections being studied in class by:

Using the "voices" of the characters in the scenes
Pantomiming the characters' actions
Utilizing the actual dialogue from the selection
Planning original dialogue for the scenes dramatized
Creating and dramatizing alternative endings to the selections

TEACHING SUGGESTIONS

After a selection, perhaps one about a character in American folklore, has been read and discussed by the class, ask for volunteers to dramatize parts of the story.

For specific characters, such as Paul Bunyan, Pecos Bill, John Henry, request some students to pantomime the way they would walk or stand. Have other pupils do pantomimes of people they know. Ask the class to compare and contrast these pantomimes.

Encourage several students to use a "Paul Bunyan voice," a "Pecos Bill voice," a "John Henry voice" in reading or saying a particular line from the story being studied. Join with the class in offering constructive criticism, and allow the same students to repeat the lines several times; then have other students use the same lines.

Determine the necessary parts and permit students to play the scene, using the actual dialogue from the story.

As time permits, and depending on the ability of the students, choose other parts of the story. Help the students to plan dialogue, explaining how it is determined by the characters involved. Assign parts and permit the students to dramatize the scenes. Follow with a class analysis of the voice and body action of each pupil performer.

Many stories lend themselves to dramatization and provide opportunities for using pantomime, characterization, dialogue from the story, and original dialogue. In addition, offer suggestions of scenes based on alternative action by asking students to dramatize a different ending to the story.

GROUP DISCUSSION

AIMS

To compare discussion with conversation

To engage in informal discussions that attempt to reach a conclusion or solve a problem

TEACHING SUGGESTIONS

Put the words "Let's talk" on the chalkboard. Elicit and list synonyms for *talk*. Pupils might suggest these roughly accurate synonyms: *speak, gossip, gab, discuss, tell, relate, converse, confer, say, whisper*.

Choose or suggest *converse* and *discuss* for analysis. Ask two pupils to look up and write on the board the dictionary definitions of *conversation* and *discussion*. Have students copy the definitions into their notebooks.

Conversation: informal and friendly exchange of views and opinions through speech

Discussion: conversation (or debate) for the purpose of understanding various sides of a question to agree on a mutually satisfactory point of view

Initiate a conversation about a topic of interest to the students. Common superstitions (Beware of black cats! Never walk under a ladder! Expect seven years of bad luck if you break a mirror!) are suitable topics for this level.

At the conclusion of the conversation, point out to pupils that they have been engaged in the process which the dictionary defines as *conversation.*

Call upon a student to refer to the dictionary definitions of both words and to tell how *conversation* and *discussion* differ from one another.

Ask pupils if it is possible to have a discussion — as defined in the dictionary — about common superstitions. Elicit that there are no "sides" to take in the matter of superstitions and that the objective of reaching a mutually satisfactory goal is missing.

Propose a class trip to one of five places listed on the board. Inform pupils that they will have to choose the "one" place to be visited. Ask how they will do the choosing. Establish that discussion will be necessary.

Allow considerable free discussion, but assume leadership to insure that:

Everyone has a chance to contribute his ideas

There is thoughtful and courteous listening

The discussion centers only on the issue at hand

Good voice and speech habits are practiced

During the discussion, list the various advantages and disadvantages cited for each place. Encourage the class to consider all the possibilities before reaching a conclusion.

Summarize by asking students how they arrived at a conclusion. For evaluation purposes, have students suggest ways in which the discussion might have been improved.

GRADE 6

VOICE

AIM

To experiment with vocal techniques in achieving an appropriate relationship between meaning and intonation

TEACHING SUGGESTIONS

Discuss briefly the appropriateness of wearing shorts and sneakers to a formal wedding. Establish the fact that just as the pupil must suit his attire to the occasion, so must he suit his voice to the situation, whatever it may be.

Build on previous learning to elicit moods, feelings, impressions, and meanings that can be suggested by the voice. Then pose several questions calling for a "yes" or "no" answer to illustrate the raising of pitch at the end of such questions. Read several imperative, question-word interrogative, and declarative sentences to lead students to the generalization that pitch falls at the end of such sentences. This rising and falling of pitch may be given its proper technical term, intonation.

Distribute slips of paper containing unpunctuated statements.

1. Yes
2. No
3. Maybe
4. Well
5. But I like vanilla ice cream
6. Your books are on that desk
7. Bob is my best friend
8. You'd better be home early
9. I had a good time at the party last night

Call upon individual slip-holders to read their statements in a voice that suggests a mood, feeling, or meaning which they are to choose and write secretly on the reverse side of the paper. After several guesses about the real meaning of each sentence, and after the reader has revealed his "secret word," analyze with the class the extent to which the speaker was or was not successful in conveying his thoughts to the group. Stress here should be on reasons *why* a speaker succeeded or failed and, where necessary, on suggestions for improvement.

PRONUNCIATION AND ARTICULATION

AIM

To develop auditory acuity as a means of achieving correct pronunciation and improved articulation

MINIMUM OBJECTIVES

Avoidance of sound substitutions, such as *ngg* for *ng* as in si*ngg*ing for si*ng*ing, ha*ngg*ing for ha*ng*ing; *d* for *th* as in *d*ese for *th*ese, *d*ose for *th*ose

Avoidance of sound omissions, such as kep' for kep*t*, fif' for fif*th*, lef' for lef*t*

Proper production of the front vowel sound *a* as in m*a*n, l*a*nd, t*a*n

Avoidance of such sound intrusions as *er, uh, ah* at the ends of such words as *yellow, swallow,* and the like

TEACHING SUGGESTIONS

Before new items of pronunciation and articulation are introduced, it will be necessary to review the required minimums which were, hopefully, covered at lower levels. As new items are introduced, procedures similar to those suggested for use in Grade 5 may be followed.

Since students must be able to listen critically to discriminate between correct and incorrect pronunciation and accurate and inaccurate articulation, the teacher should plan activities designed to strengthen auditory acuity.

A method of developing auditory acuity is to use paired words containing one contrasting sound: *d*en/*th*en, sa*t*/sa*d*, b*ea*t/b*i*t. Students identify the contrasting sounds.

Another method is the use of words in groups of three — sa*t*, fa*t*, ha*d* — students being asked to indicate which final sounds (or initial sounds) are the same and which different.

Identifying sounds in pairs of sentences is a third method: I see the sh*i*p/I see the sh*ee*p; Edward has a traine*d ear*/Edward has a trained *deer;* let's take the *l*ong way/let's take the *wr*ong way.

Correct pronunciation and accurate articulation should be a daily requirement as students participate in speaking activities at their level.

Students must be shown the practical value of improving their speech as each new item is presented. Constant stress must be given to the necessity of good speech in everyday activities, such as going to the store, making new friends, and responding to questions.

EFFECTIVE SPEAKING TECHNIQUES

AIM

To learn and apply the techniques of phrasing, stress, rate, and pause for the purpose of enhancing delivery and clarifying meaning

TEACHING SUGGESTIONS

At this level students are aware of the techniques of phrasing, stress, rate, and pause. They will, however, need directed practice before they freely use these techniques in their everyday speech.

PHRASING

Students should be called upon to read the paired sentences:

When are we going to cook Robert?
When are we going to cook, Robert?

The necessity of phrasing to convey meaning is immediately made clear.

STRESS

Ask a student to choose the key word in the first sentence. (Robert) Have another student explain why "Robert" is the key word. Call on several students to say the first sentence, stressing the word "Robert."

In the same manner, establish that the word "cook" is the key word in the second sentence. Have several students practice placing proper stress on the word "cook."

RATE

Permit the students to interpret the mood or feeling of someone saying these sentences at alternating fast and slow rates. Hunger must be conveyed by having the sentence delivered all in one breath, or by having the sentence dragged out as if speaking were too much effort for the starving person.

PAUSE

Discuss the meaning of the comma in the second sentence. While developing the concept that the pause may be governed by punctuation, point out that content and meaning also have an effect on pausing, and that pausing can do much to alter meaning and distort content.

The change of pitch indicated by the punctuation provides opportunity for discussing the relationship between inflection and meaning.

Encourage pupils to give attention to these techniques in all speaking situations for more effective communication.

LISTENING FOR COMPREHENSION

AIMS

To adjust listening to the voice, pronunciation, and articulation of the speaker

To adjust listening to the physical conditions of the speaking-listening situation

TEACHING SUGGESTIONS

Building on previous work dealing with courteous and sympathetic listening, the teacher can prepare pupils to assume an added responsibility—adjusting sympathetic and courteous listening to the speaker and the physical conditions of the speaking-listening situation.

It is easily demonstrated that, because people and occasions are different, it is not always possible to listen with equal ease. For this purpose, several examples may be given by the teacher or demonstrated by pupil volunteers:

> *Upon hearing the speaker's opening remarks, the listener discovers his voice to be harsh and unpleasant, his pronunciation incorrect, and his articulation slovenly.*
>
> *The din of traffic, the unusual amount of noise in the corridors, the hissing of the radiator, the whining of air raid sirens or fire engines combine to make it extremely difficult to hear, much less listen to, a speaker.*

Ask pupils to suggest ways to listen effectively under varying conditions. Accept replies, such as these, however they may by phrased:

Concentrate twice as hard on what is being said instead of on how it is being said.

Seek to "tune out" the outside distractions by focusing on the speaker's content and delivery.

CRITICAL LISTENING

AIM

To listen critically for purposes of evaluating a speaker

TEACHING SUGGESTIONS

Following pupil reports or group discussions, have the class evaluate the effectiveness of each contributor. Using criteria established at a lower level, pupils will first evaluate content. This provides excellent review of previously learned material.

In order to evaluate the effectiveness of a particular contributor *as a speaker,* pupils will need teacher guidance in focusing on the following:

Was the speaker able to be heard?

Was his voice pleasant?

Did he make an effort to be perfectly audible?

Did he use appropriate body action?

Did he make you feel through eye contact and suitable facial expression that he was talking directly to you?

Did he exhibit a genuine desire to share his thoughts and ideas with his listeners?

The ability to listen critically will help students learn to offer and accept constructive criticism in a friendly, helpful manner.

APPRECIATIONAL LISTENING

AIM

To listen for the purpose of recognizing and appreciating oral humor

TEACHING SUGGESTIONS

Prior to any prepared oral activity it is the teacher's responsibility to aid students' intellectual understanding of the subject matter by providing necessary background.

Build on students' awareness of the visual humor they see on the television or movie screen and the written humor they find in the literature they are reading to foster an appreciation of humor that is presented orally.

Elicit from the class reasons why certain situations seem always to provoke laughter. Use as illustrations such situations as these:

The office clerk trying to carry too many boxes.

The young lady attempting to appear sophisticated by using big words, all of which she mispronounces.

Having developed the concept that the ludicrous, the exaggerated, the incongruous in action can all provide humor, elicit other ways in which humor can be revealed. Answers such as choice of words, use of rhyme, choice of subject matter, method of delivery may be accepted.

Following an oral presentation of a poem, such as "The Camel's Complaint," by Charles E. Carryl, discuss why the class thought it funny. These reasons should be forthcoming:

It contains incongruous events.
The action is exaggerated or ludicrous.
It is funny to hear and imagine animals talking.
It is enjoyable to hear words like "ox-fox" and "noodles-poodles."

Also elicit the ways in which the reader helped to make the presentation humorous. Some possible answers are:

Voice: pitch, quality, volume, rate, pronunciation, phrasing, stress, rhythm

Technique: gestures, facial expression, body action

By calling attention to oral humor whenever it arises, the teacher will assist pupils in developing their ability to listen for appreciational purposes.

PERSON-TO-PERSON COMMUNICATION

AIM

To develop clarity, brevity, and courtesy in giving and taking messages.

TEACHING SUGGESTIONS

Prior to meeting the class, arrange to have two students assist in demonstrating a point. Inform the first student, Paul, that he is to call Lucille to make final arrangements to meet her at the movies at a specific time. Inform the second student, Herb, that he is to take the message intended for Lucille and transmit it to her upon completion of the call.

When the in-class performance is ended, call upon several pupils to list the strengths and weaknesses (inaccuracies, distortions) in the giving, receiving, and transmitting of the message.

Then, formulate with the class a list of what message-giver and message-receiver must take into account. These points should be covered:

TELEPHONE FORMAT

Proper method of beginning a telephone conversation

Proper method of terminating a telephone conversation

Telephone courtesy

Necessity for appropriate voice, standard pronunciation, accurate articulation

Necessity for reliability and dependability in giving a telephone message

TELEPHONE MESSAGE

Accurate recording of message: who called, when the call was received, by whom the call was taken

Correct content of the message: when, where, what, by whom, with whom, for whom, to whom —something is to be done

Necessity for reliability and dependability in accepting a message intended for another and in delivering the message to the person concerned

Provide time for small-group work in the giving, taking, and transmitting of telephone or word-of-mouth messages. For this work practice telephones will be supplied by the Educational Services Department of the New York Telephone Company. Telephone guides for teacher and pupil use are also available upon written request.

INDIVIDUAL-TO-GROUP COMMUNICATION

AIM

To present unstructured reports based on reading, including the retelling of stories and anecdotes

TEACHING SUGGESTIONS

Students should have the opportunity to share their reading experiences and to acquire the skills necessary for effective retelling of stories and anecdotes.

Ask several pupils to name their favorite story. Ask each pupil why it appealed to him. Then announce that you are going to give them an opportunity to share a story with the class.

Formulate with them an outline of the skills necessary for storytelling: selection of appropriate material with consideration of the interests of the speaker and the audience; time limitations; organization, stressing logical order; inclusion of important details; use of precise vocabulary; delivery including voice, speech, body action, and other speaking techniques.

Have students choose a story or anecdote to read and retell. For those who have difficulty making a choice, the teacher may assign a specific story or anecdote. Allow pupils sufficient time for planning their presentations. After students have retold their stories, have the class evaluate each presentation on the basis of the skills outlined above.

Opportunities for similar activities are numerous. (See *Handbook for English Language Arts, Grades 5-12: Reading and Literature,* Curriculum Bulletin No. 10, 1967-68 Series, Chapter VIII.) Spontaneous recapitulation of television programs, interesting articles in the daily newspapers, articles and stories in current magazines is one suggestion. Students may also retell a crucial scene or scenes in a book or story read as supplementary reading.

Stimulate interest in oral reporting by allowing students to select books which interest them. Perhaps a class visit to the library can be arranged at this point. Set definite time limits for obtaining, reading, reporting on the book.

Formulate with the class a guide for reporting on different types of books. Prepare a listing of what must be included and what may be included in a report on a short story, novel, biography, true-life adventure, vocational guide book, book of poems or essays.

In advance of the oral reports, review with pupils the speaking techniques previously studied and those currently under consideration.

Following the reports, have the class discuss and evaluate them in the light of the content and delivery guides already mentioned.

ORAL READING

AIM

To acquire the fundamental techniques of choral reading—phrasing, stress, and rate

TEACHING SUGGESTIONS

Ask how many in the class have argued, stamped feet, slammed doors, or thrown objects. Lead to a discussion of whether it is only children who quarrel or if adults are guilty of the same behavior. Follow the discussion with a consideration of whether or not all arguments are of a serious nature.

Use the poem "Mrs. Snipkin and Mrs. Wobblechin," by Laura E. Richards *(Tirra Lirra,* Boston: Little, Brown).

After writing the names of the two women in the poem on the board, and defining "pipkin," ask the class to listen as you read the poem. (Note: a pipkin is a small, earthen cooking pot.)

Follow the reading with an analysis of content and mood. Make it clear that intellectual comprehension is a prerequisite for effective oral reading.

Point out that the grouping of logically related words is called *phrasing*. The force given to individual words is called *stress*. The degree of speed necessary for effective oral reading is called *rate*.

Distribute copies of the poem and suggest that members of the class read it together. As they are experimenting, call attention to changes in vocal variety, volume, and pitch. By progressive recitation of each three-line group or stanza, lead pupils to determine where the techniques of phrasing, stress, and rate can best be applied. Continue to practice the reading, employing all appropriate suggestions and stopping for analysis where improvement is needed.

The opening line, "Skinny Mrs. Snipkin," is best read as part of a phrase containing the second and third lines and ending with "a-warming of her toes." In the third line of the second stanza "freezing" and "death" are stressed. Also stress should be placed on "straight," "room," "hard," and "throw," in the third line of the third stanza. The word "hard" should receive the greatest stress.

The last three lines in the third stanza require attention to rate. Generally, rate should be increased, with a possible build-up of rate from "Hit" to a slight increase of rate on "window." There is a brief pause after "window," while the remaining part of the line, "a-tumble she did go," demands a rapid rate.

Once there is ease, familiarity, and some degree of effectiveness in oral reading, ask individual students to read the solo lines.

A method of evaluating readiness effectiveness is to assess the degree to which phrasing, stress, and rate are carried over to other oral reading and speaking activities.

The activities outlined can be developed and applied to other poems.

DRAMATIZATION

AIM

To acquire skills through participation in the production of a play by:

Choosing the play
Serving on costuming, lighting, scenery, and properties committees
Performing in the chosen work

TEACHING SUGGESTIONS

An activity which permits students to perform offers enjoyment for them. Motivation and interest are heightened, however, when they have a voice in the necessary planning.

Discuss with the class the types of programs suitable for grade or school assemblies. These might be the short plays included in the literature for the class, a variety of plays written specifically for a certain age level, or plays dealing with a particular holiday or theme. Allow the class to select the type of play best suited to the occasion or event.

After sufficient time has been allotted for the reading of several plays of the type chosen, ask pupils to suggest the one they would prefer to produce. In each case require the pupils to give reasons for thinking their choice is ideally suited to the situation.

Assign parts in the play. Students not participating as actors should serve in other areas: properties, lights, costumes, programs, scenery.

Establish with the class the speech skills necessary for performing in a play, and formulate an evaluation chart. Elements for analysis include these: pantomime, body action, appropriate reactions to the other characters in the play. Key evaluating questions are:

How effective was this character?

How can this character be made more effective?

As soon as the pupil performers are familiar with their spoken parts and with the required physical action, ask for constructive criticism from those students watching and listening. Specific evaluating assignments should be given so that each student has a major responsibility. For example, one student may be responsible for evaluating the volume of all the actors; another for the total performance of one actor.

Although the culminating activity is a performance before an audience, the entire production experience should be worthwhile. Neither the teacher nor the students should lose sight of the immediate aims—the teaching and learning of specific speech arts and skills.

GROUP DISCUSSION

AIMS

To engage in informal discussion to reach a conclusion or solve a problem

To evaluate the worth of informal discussions

TEACHING SUGGESTIONS

Build on work covered in Grade 5 to initiate a group discussion of the value of a trip taken by the class.

Motivate by posing the question, "What is your reaction to our trip to ——————?"

Lead the class to evaluate the worth of what is said during the discussion. Point out, for example, that it is not enough to say that the trip was "good." Stress the importance of stating why it was a good trip.

Encourage the students to question what they hear. In discussing a visit to a museum, for instance, an answer such as "This is the best museum in the world because of all that Indian stuff" would have to be identified as a matter of opinion. Guide the class in recognizing the difference between fact and opinion by calling for specific facts:

The museum specializes in Indian history.

It has the largest collection of Indian artifacts in the world.

It has been recognized as a leading museum by reputable authorities.

Students should be warned against accepting irrelevant data, such as "It has a good cafeteria" or "I liked it because it is near my home."

Evaluate the discussion process by applying techniques studied in Grades 5 and 6: equal opportunities for contributions, active participation, courteous and critical listening, keeping the discussion to the point, use of good voice, and correct pronunciation.

As additional opportunities arise, make use of discussion techniques in spontaneous situations.

GRADE 7

VOICE

AIM

To gain an understanding of the processes involved in the correct production of speech and voice

TEACHING SUGGESTIONS

Writing on the chalkboard to explain his dilemma, the teacher indicates that he has lost his ability to speak and requires specific instructions from the class about what he must do in order to speak once again.

Following pupil directions exactly, the teacher breathes in an obvious manner. But where's the sound? Oh yes, the students forgot, phonation is necessary for speech. Dutifully the teacher produces vocal sounds. But he still is not *speaking*. The students must furnish more specific directions. Eventually one of the pupils will suggest utilizing the articulators, and the teacher will indeed "speak the speech."

Having aroused their interest to this degree, the teacher will not find it difficult to elicit from the class the four processes involved in speech production. In developing this lesson, the teacher's primary concern is that his students understand concepts rather than learn definitions, although he himself always uses correct terminology.

Opportunity to practice correct voice production in private is possible only if pupils make careful note of the various processes involved:

Respiration: the inhalation and exhalation of air involving the lungs, ribs, diaphragm, windpipe (trachea), and bronchial tubes

Phonation: the sound waves produced by the vocal folds (located in the larynx) as the force of expelled air causes them to vibrate

Resonance: the modification and amplification of sound in the resonating cavities (chest, throat, pharynx, mouth, nasal and sinus cavities) as it affects the quality of voice and causes one voice to be different from another

Articulation: the conversion of voice into intelligible utterances (speech) involving the lips, teeth, tongue, jaw, hard palate, and soft palate

The teacher may refer to speech texts for specific exercises to improve speech and voice production. Serious problems necessitate consultation with the speech improvement teacher.

PRONUNCIATION AND ARTICULATION

AIMS

To develop an understanding of the place of pronunciation and articulation in the communication process

To utilize peer analysis as a means of achieving correct pronunciation and accurate articulation

MINIMUM OBJECTIVES

Avoidance of such sound substitutions as *t* for *th* as in *t*imble for *th*imble, mou*t*' for mou*th; m* for *n* as in moo*m* for moo*n,* spoo*m* for spoo*n*

Avoidance of such middle sound omissions as *fin'ly* for *finally, beau'ful* for *beautiful*

Avoidance of sound intrusions, such as *r* at the end of such words as *America, idea, law, jaw*

Proper production of the mid vowel sounds as in th*e,* th*ir*d, c*u*p

TEACHING SUGGESTIONS

Students on this level are able to grasp the concept that practice alone does not make perfect. They see, too, that the wrong kind of practice simply reinforces errors.

As they become more knowledgeable concerning their own errors and realize that not everyone in the class makes the same mistakes, a high degree of peer analysis is possible. Critical listening and constructive criticism by the class can be directed toward the specific problems of the individual, thus motivating pupils to work together for individual and group improvement.

When a climate of mutual respect has been established, students may consider the positive attitudes they, as speakers, should have toward their listening audience. After a brief review of the material on VOICE which was presented in Grades 5 and 6, students should be encouraged to use correct pronunciation and accurate articulation, in addition to proper volume, rate, and intonation, as aids to becoming effective speakers.

More intensive work on articulation and pronunciation is possible with directed use of the dictionary, as indicated for previous levels.

EFFECTIVE SPEAKING TECHNIQUES

AIMS

To continue the use of courteous forms of speech

To employ acceptable usage for the purpose of communicating clearly and understandably

TEACHING SUGGESTIONS

Students should continually be encouraged to observe the social amenities in speaking situations. As motivation, various social situations might be dramatized by small groups: extending an invitation to a party; replying to such an invitation; the "small talk" of two people who have just been introduced to one another; preparing to leave a party.

After each presentation invite the class to determine the appropriateness of the speech forms used. Where improvement is needed, the teacher might ask for another way of saying the same thing. The offerings might include: "I hope you'll be able to come to my Halloween party on Saturday evening. You always make a party such fun." "Thanks for inviting me; I'll be looking forward to it for the rest of the week." "Thank you for a wonderful evening. I enjoyed every minute of it." Pupils who are not ready for such relatively adult usage should be encouraged to develop acceptable forms on their own level.

At this juncture it is well to remind pupils to avoid unnecessary connecting words or sounds, such as: *and, uh, well, er, so.* The teacher should be ready with helpful suggestions or reminders to those who are less able.

Since anything that interferes with communication is undesirable, the teacher should arrange usage drills for another lesson. In a constructive, friendly classroom climate corrections may be firmly but gently made during normal class interchange in these ways: as errors occur, give the correct form and have the student repeat and apply it; request another pupil to supply the correct form; give the speaker an opportunity to correct his own error. Since it is not advantageous to interrupt the speaker for correction, the teacher may simply make a note of his error and call it to his attention at the end of the session. Errors frequently made by the majority of the students in the class will require specific and detailed work.

LISTENING FOR COMPREHENSION

AIM

To learn the technique of listening for the purpose of finding answers to specific questions

TEACHING SUGGESTIONS

Listening for a stated purpose should be a major activity in all phases of the work at this level. For example, when students prepare to read or listen to a story, direct their attention to items, such as these:

> Who are the major characters in the story?
>
> Where were they at the beginning of the story?
>
> What were they doing at the beginning of the story?
>
> What happened to one of the major characters in the middle of the story?
>
> How did the story end?

Student presentations, such as the reading of a short story or poem or telling about a book, a class trip, or an unusual experience, offer similar opportunities.

The teacher may initiate work on key words and phrases with sentences, such as:

Some students feel that homework is worthless.

All men are created equal.

Students should be required to indicate the key words in the above sentences and to give their reasons for choosing them as the key words.

CRITICAL LISTENING

AIM

To listen critically to discern a speaker's purpose

TEACHING SUGGESTIONS

The teacher may use recordings or otherwise present these situations:

The arguments of a political speaker trying to gain votes
The soothing tones of a mother telling a bedtime story
The orders of a military officer
The angry tones of someone whose orders have been disobeyed
The pleading of someone in dire need

APPRECIATIONAL LISTENING

AIM

To listen in order to appreciate the mood of a presentation

TEACHING SUGGESTIONS

The oral activities planned for this level afford opportunities for the teaching of listening to appreciate mood.

In advance of every presentation, guide students to listen for specifics and suggest ways of increasing listening skills.

When the pupils evaluate an individual following his oral presentation, they should be instructed to analyze the effectiveness of the techniques he used to indicate mood: volume, rate, quality, intonation, phrasing. The teacher may wish to demonstrate how mood can be changed when one or more of these techniques is modified.

As pupils develop their listening skills, increase the degree of difficulty in appreciation by asking them to identify and respond to mood set by the opening lines of a selection. A variety of such selections, prepared in advance and read by the teacher, can challenge the students and provide opportunity for them to assess their ability to appreciate mood.

To stimulate appreciation of mood remember that poetry, more than prose, deals with emotion. Look for words the sounds of which suggest mood — and let these sounds create the mood you wish to convey: *murmur, hiss, moan, slowly, dark, gaily, dull, happily, dreary, shriek, silently,* and the like.

PERSON-TO-PERSON COMMUNICATION

AIM

To acquire skill in giving clear, concise, accurate, and logical directions

TEACHING SUGGESTIONS

Arrange with a colleague to have one of his pupils enter your classroom and pose as a new pupil who has to get to a distant classroom. Call upon a student to give directions to the "stranger."

When the "stranger" has left, lead the class in an analysis of the directions given. Consider the type of direction required, the actual directions given, and the probable result if the "stranger" follows the directions given him.

Determine with the class the responsibilities of a direction-giver. These should be listed:

Use exact and specific words to prevent misunderstanding.
Give only those directions which you know are accurate.
Never rely on guesswork in giving directions.
Use all possible effective speaking techniques.
Give directions in a clear, concise, and logical way.

Starting with the familiar and working toward the unknown, call upon individual students to give directions to the rest of the class. Require pupils to copy the directions given so that they can be checked. Directions may range from getting to Manhattan from Queens to traveling from New York City to Amsterdam, Holland.

Whenever possible, have students carry out the directions given and report on their effectiveness. Activities which can be performed in the classroom can, of course, be analyzed immediately.

At intervals during the term, ask various members of the class to give directions so that the skills learned may be utilized and reinforced.

INDIVIDUAL-TO-GROUP COMMUNICATION

AIM

To explain, with illustration and through demonstration, if necessary, how to make or do something, or how something works or operates

TEACHING SUGGESTIONS

Motivate by calling upon several students to describe things, such as a spiral staircase, an escalator, a baseball, a pane of glass, and similar items. The assignment may be made more difficult by requiring pupils to use words only—no hands—in giving their descriptions.

Very quickly pupils will arrive at the conclusion that gestures, charts, diagrams, working models, and the like, are often necessary adjuncts to precise description and adequate explanation.

Have the class formulate standards for explaining how to do or make something. Included in the standards should be the following:

Put yourself in the place of the listener, and think through an explanation before making it.

Explain the steps slowly, and in proper sequence.

When how to make something is explained, present an example, a picture, or a diagram of the object. Explain its parts.

When how to do something is explained, demonstrate whenever possible.

Tell exactly what materials and equipment are needed to carry out the process.

Use exact language; avoid terms which may be new or unfamiliar to your listeners. If unfamiliar terms are necessary, present clear explanations of their meanings.

Determine through classroom discussion what experiences students have had in making or doing things. Then assign half the class to explain and, where possible, illustrate how to do or make something. If necessary, the teacher should have ready a list of possible subjects to insure an interesting variety of talks. Allow sufficient time for preparation.

Assign the other half of the class the task of explaining through demonstration how something works. Discuss the facts which must be included in such an explanation. Among these are:

What the object is

The purpose or function of the object
The parts of the object
The relationship between the various parts of the object
The activities of the parts in the functioning of the object
The result obtained when the object achieves its purpose or serves its function

Again the teacher should be prepared to suggest objects suitable for such a report. These might be: the motor of an automobile, a camera, an eight-day clock, the tiller-rudder of a sailboat, a sewing machine, a stapler, a typewriter, and the like.

After each explanation has been presented, allow time for questions from the class. Use these questions as a basis for evaluation. Consider the questions asked and why they were asked. Inadequate planning or deficiencies in oral presentation will be revealed by the questions posed after each report.

Suggestions for improvement will provide a natural review of the factors involved in a speech of explanation, the method of using illustrative materials, and the effective use of voice, pronunciation, and other speaking techniques.

ORAL READING

AIM

To learn the techniques of conveying rhythm, mood, and feeling of poetry

TEACHING SUGGESTIONS

Choose two poems appropriate to the class and contrasting in mood. "The Listeners," by Walter de la Mare, and "The Modern Hiawatha," by George A. Strong, are particularly effective.

Distribute copies of the poems, and ask students to listen as you read them. Assign a specific listening task — to determine the ways in which the reading of each poem differs. Following the reading, ask for reasons why the two poems could not be read in the same manner.

Explain to the class that while each reader may interpret a poem according to his own understanding, he must convey to his audience a reasonable interpretation of the poet's intent.

Referring to the two poems read, ask questions, such as these:

What were the differences in the rhythm of each poem?

How did the rhythm help set the mood in each poem?

How does recognition of the rhythmic pattern help one to understand the meaning and mood of the poem?

How does such recognition aid one in giving a better reading of a poem?

In preparing the class to read poetry aloud, review the oral reading techniques taught at an earlier level. Then establish guides for study and discussion. The reader must understand the meaning of a poem before he can interpret it for an audience. He must study the poem to discover its main and subordinate ideas. Since mood is inseparable from meaning in a poem, the reader must imagine the sights, sounds, and movements expressed in the poem. He must convey the meaning and mood of the poem through phrasing, stress, rate, and voice quality.

Introduce the class to the importance of establishing good audience contact as an aid to conveying meaning and mood. Suggest these points:

A reader must always be aware of the presence of his audience.

He must look at his audience while reading to them.

He must be aware of their reactions to his reading.

He must hold his text so that his face can easily be seen.

He must maintain good posture throughout the reading.

Have the students prepare to read a number of poems of differing themes and moods. Instruct them to study the poems, to discover their meaning and mood, and to practice oral interpretation of them in preparation for presentation in class before an audience.

Throughout the year provide frequent opportunities for students to study and present different kinds of poems. Assigned library periods offer excellent opportunities for selection of poems.

DRAMATIZATION

AIMS

To acquire skill in pantomiming

To analyze and practice use of the body as a means of suggesting characterization

TEACHING SUGGESTIONS

Motivation for pantomime may take the form of a simple statement, such as, "Good, Johnny, you've *told* the class what this character is like. Now *show* us what he is like."

Characters to be pantomimed may be drawn from the literature being studied, or original characters may be suggested by the teacher. Naturally, some oral discussion or analysis of the character will precede the pantomime.

Several approaches to the art of pantomime are suitable at this level. One method is to have every student pantomime a character. Have the class indicate the effectiveness and validity of each pantomime. Another approach is to have a group present the pantomime while the remaining part of the class analyzes the performance.

The first pantomimes assigned should require body action: how the character would walk, stand, sit.

Finer pantomimes might be based on: what he would do with his hands, legs, feet while sitting; what his actions would be at a dinner table; how he would act when he awakened in the morning; how he would look and react while talking to others.

Pantomime requiring increased use of detail in the action might then be given: what we would see in his face and body as he searched for misplaced money; how he would change his expression upon finding the money; how he would put on his tie, shoes, coat, hat, belt, and so on.

Each character drawn from the literature being studied should suggest numerous pantomimes.

Throughout the pantomiming activity lead the class in considering whether the pantomime is an accurate suggestion of what the particular character would do or how he would look. The pantomimes should reinforce and enhance understanding of the character being analyzed.

GROUP DISCUSSION

AIM

To learn how to frame and respond to questions for informal discussion

TEACHING SUGGESTIONS

Preparation for any discussion should include a review of the techniques studied in Grades 5 and 6.

It seems advisable at these lower levels, when discussion is useful, to proceed informally.

The best motivation will provide students with the opportunity to work together as a group—to share ideas and collectively arrive at a solution — in situations which have practicable outcomes.

Discussion may take place during a planned oral activity, such as reporting on characters, scenes, or books read in common or for supplementary reading. Provide guidance in developing ability to state discussion problems clearly and concisely. Ask: "How did finding out about the motives of these characters increase our understanding of people?"

Following the discussion, have the class analyze the ways in which the discussion could have been improved.

PARLIAMENTARY PROCEDURE

AIM

To learn the basic procedures for conducting a meeting in which an election takes place

(Students at this level are interested in belonging to organizations. Through classroom experiences they can learn to organize groups.)

TEACHING SUGGESTIONS

Motivate pupils by telling them that they may establish their own class government. Explain that there are proper ways of setting up a democratic government. This discussion should include the requirements of nominating and electing officers.

Explain that basic rules of parliamentary procedure have been developed to give groups an opportunity for a full, fair presentation of ideas and to arrive at a group decision based on the desires of the majority. Explain that the application of these rules constitutes parliamentary procedure. These explanations may be related to the concepts of democracy taught in social studies.

List the basic procedures for conducting an election meeting, and explain each procedure. Define new terms for the class. Cover the following basic procedures:

Calling the meeting to order
Addressing the chair
Recognizing the speaker
Nominating
Voting

When it has been determined that the basic procedures are understood by the class, the students are ready to nominate and elect officers. The teacher may preside until a class president has been elected. The president should then take charge of the meeting for the election of other officers and the General Organization representative. As a guide for students, the teacher may place the following terms on the board:

Nominations for .... are now in order.
I nominate .... for ....
I move that the nominations be closed.

In future class meetings, the students should be required to use the preceding rules when they are applicable.

GRADE 8

VOICE

AIMS

To establish standards for effective and efficient use of the voice

To practice drills and exercises designed to eliminate common weaknesses of voice

TEACHING SUGGESTIONS

Building on previous learning, the teacher may ask students what impression television personalities project through their speech. A discussion on how speech reflects environment and education will help to make students aware of the importance of "our voices" and "the way we talk."

The names of movie and television performers who have outstanding voices may be elicited and listed on the board. The reasons why these performers have such outstanding voices can be discussed and examined.

Discussion of effective use of the voice should lead into a pupil formulated list of standards. Included should be the habitual use of a pleasant, intelligible, audible voice that is appropriate to the speaker's ideas and mood, the audience, and the physical conditions of the room.

With the aid of the trained speech teacher, the English teacher will then set up drills and exercises designed to eliminate common voice weaknesses. These drills and exercises will also reinforce pupil-formulated standards for effective voice use.

PRONUNCIATION AND ARTICULATION

Aim

To measure individual and class progress in improving pronunciation and articulation

Minimum Objectives

Avoidance of substitutions, such as the unvoiced final *s* for final *z* as in becau*ss* for becau*s*e, wa*ss* for wa*s*; *z* for *s* as in *z*ometime for *s*ometime, ye*z* for ye*s* (Note: These substitutions may be covered in a lesson on voiced and voiceless sounds.)

Avoidance of sound intrusions, such as ath*a*lete, drown*ded,* get *a*hold

Correct production of such back vowels as *oo* as in wh*o,* *u* as in c*ou*ld, *o* as in *o*mit

Teaching Suggestions

Motivate by asking the class how one "keeps score" of changes in weight, height, dimensions, age, and depth. Then lead into a discussion of how one might "keep score" of voice and speech improvement. Elicit or, if necessary, supply a series of "score-keeping" devices:

A progress chart for each pupil, indicating the degree of success in eliminating articulation and pronunciation errors

A written notebook record in which each student notes his own errors

The "buddy" system of recording errors in pronunciation and articulation

Periodic tape recordings of each pupil's speech, to be analyzed by the student and by the class as a whole

A written analysis of progress given by the teacher

Individual student reports of their success in maintaining high standards of articulation and pronunciation in a particular situation outside the classroom

EFFECTIVE SPEAKING TECHNIQUES

AIM

To study and apply the techniques of appropriate body action, maintenance of composure in difficult situations, and adaptation to physical conditions

TEACHING SUGGESTIONS

Building on previous learnings, the teacher should assist several volunteers to give reports in a manner that reveals a "negative" body action in speaking. Classmates will be instructed to list as many "negative" points as they can find. They will also be required to demonstrate the "positive" use of body action.

The student can demonstrate poor posture by leaning, slouching, slumping, standing first on one leg and then on the other. He can use an inappropriate facial expression whenever possible. Gestures may be awkward; they may be omitted entirely; they may be exaggerated.

As each negative aspect is identified and performed in a positive manner, pupils will easily be able to compare the two. Thus their own observations will emphasize the desirability of using the approach that enhances delivery.

A "staged" disturbance can be introduced to cause a speaker to lose command of the situation. An interruption by a messenger with a "special announcement" to be delivered immediately, a "lost" student wandering into the wrong classroom, a series of unexpected questions from the audience, a sudden hammering or sawing of wood—all of these can cause even the best of speakers to become flustered. Since they do occur, the student speaker must be prepared to meet them.

The ability to adapt to varying physical conditions is a *must* for the "positive" speaker. Providing extensive practice in this area is not as difficult as it might at first appear. Arranging to have oral book reports delivered in the library gives speakers the opportunity to speak in a large room. In the English classroom itself a changed seating arrangement provides varied experiences by having pupils speak to a circle of people, to a large group, to a segment of a large group. The creative teacher will find multiple opportunities for new and varied situations.

LISTENING FOR COMPREHENSION

Aim

To listen for the purpose of assimilating details, thereby increasing comprehension

Teaching Suggestions

Choose a topic of definite interest to your students. Initiate a conversation on this topic, and allow students to develop the conversation. Then, as a test of skill in assimilating details, call upon several pupils to tell the specific ways in which the conversation was developed. Request that they tell what was said first, what the response was, and what followed thereafter.

After an explanation of how to do or make something, ask pupils to recall the directions in sequential order or to list all the materials needed to complete a given process.

As preparation for listening to a book report on a novel, ask students to listen for the setting, the main characters, and the major incidents of the book. Personal anecdotes may be recalled after a report of a biographical nature. Requirements for specific jobs or professions may be listed following the presentation of a report on a vocational guidance text.

CRITICAL LISTENING

Aim

To learn to listen critically in order to make intelligent contributions

Teaching Suggestions

At this level students should be aware that the two-way process of communication requires a sharing of responsibility by the speaker and the listener. Attention must be drawn to the fact that the listener's task is not complete when he has given the speaker a courteous and sympathetic audience. He must go one step beyond.

Building on previously acquired knowledge of the speaker's responsibility, lead students to the realization that the listener often bears a responsibility for contributing orally to the speaking situation.

Calling upon various students to suggest ways in which the listener might make such a contribution, the teacher should elicit the following:

Ask pertinent questions.
Succinctly state or summarize the speaker's purpose.
Amplify the speaker's main idea with comments of his own.
Offer constructive criticism designed to improve the effectiveness of the content, the speaker, and the speaking situation.

How the listener makes his contribution is, of course, a most important factor. Pupil suggestions, such as these, might be pertinent:

Listen to the whole before disagreeing with a part.
Respond intellectually, not emotionally.

Students should be guided to respond in the manner suggested as the class participates in the oral activities planned for this level.

APPRECIATIONAL LISTENING

AIM

To listen for the purpose of appreciating individual character portrayal or scene presentation

TEACHING SUGGESTIONS

At this level students improvise scenes and portray characters from the literature they study. As a regular follow-up after these speaking activities, the teacher should provide for evaluation of the presentations. It is during these evaluations that students can best be guided in listening to appreciate character portrayal and scene presentation.

Building on students' abilities to write character sketches, stress the need to project character in oral performance. Elicit and list the ways in which character projection can be improved by using these techniques:

VOCAL MECHANISM

Voice: Rate, pitch, and quality should indicate age, mood, and background of the character.

BODY MECHANISM

Posture: This should provide clues to age, health, emotional state, and, where necessary, background of the character (military bearing, for example).

VOCAL MECHANISM	BODY MECHANISM
Articulation and pronunciation: Phrasing, emphasis, and intonation should suggest origin, education, and social position of the character.	Gestures: These should be suited to age, background, and the like, as revealed by the use of the vocal and body mechanism of the actor portraying the character.

Have the pupils assist you to formulate a series of guide questions for assessment of each character portrayal. Typical questions which might be formulated are:

> To what degree did each actor *speak* as the character he was portraying?
>
> To what degree did each actor *act* as the character he was portraying?
>
> What were the strong and the weak points of each actor's portrayal?
>
> To what extent did you believe the performance? What made you conscious of Mary's playing the role of ___________?
>
> Why were you so aware of Mary's playing a role?
>
> Why were you so involved with ___________ that you forgot that it was really Mary up there?
>
> Why were you able or unable to follow the thoughts and ideas expressed?

Emphasize the necessity of having the evaluators listen carefully to suggest specific ways in which the performers can improve the quality of the presentation.

Point out, too, that the artistry of the presentation can be more fully appreciated if the performance is evaluated by guides developed by the class.

PERSON-TO-PERSON COMMUNICATION

AIM

To master the basic rules for making and responding to social introductions

TEACHING SUGGESTIONS

Initiate a discussion of the kinds of social situations calling for introductions and the number of times pupils have felt ill-at-ease in making such introductions. Elicit the reasons for their discomfort.

Some social situations the pupils might list include: introducing a younger woman (girl) to an older one; introducing a young man (boy) to an older woman; introducing a young man (boy) to a girl his own age; presenting a date to one's parents; introducing faculty members and parents or clergymen and parents.

The problems inherent in these situations include: Who is introduced to whom? Does one stand or remain seated during the introduction? Should one shake hands when he is introduced? If shaking hands is necessary, does a girl remove her gloves? Does a girl (lady) stand when she meets a clergyman? What is the proper thing to say in introducing one person to another? What is the proper response when one person is presented to another?

Call upon several students to improvise introductions. Vary the situations so that some pupils portray elderly persons while others enact the roles of little children, teenagers, clergymen.

As a class assignment request pupils to supply ways of starting a conversation with someone to whom they have just been presented. An example of this type of situation might be given: two boys are being introduced by a third who says, "Steve, this is my neighbor, Al. He's on the skating team at the Youth Center." Call upon pupils to supply Steve with his next remark.

Open School Week and other special occasions provide opportunities for practical application of what students have learned. In addition, a class host or hostess may be appointed, on a rotating basis, to present guests and newcomers to the class.

INDIVIDUAL-TO-GROUP COMMUNICATION

AIMS

To discuss and apply the specific skills necessary for reporting on current events

To prepare an oral report dealing with the results of research on a particular topic

To master the technique of summarizing ideas of importance

TEACHING SUGGESTIONS

Ask students to list the media which relate current happenings in the community, state, nation, and world. Contrast the use of history books to obtain information concerning the past with the availability of numerous newspapers, magazines, TV programs, and radio broadcasts as sources for what is occurring now. Point out the need for having more than one reporter for each of these media to cover adequately diverse events and geographical locations. Announce that students will have an opportunity to act as reporters for the rest of the class on a current topic to be chosen by themselves or assigned by the teacher.

Discuss and list the information that a reporter should include in his report to the public.

Who or what was involved

Where the event took place

When the event occurred

Whether or not the event is still in progress

What actually occurred

Possible reasons for this occurrence

The importance of this event to the community, city, state, nation, or world

The future implications of the event

Students should now be ready to choose topics or to have them assigned. If possible, some assignments might be made in cooperation with the social studies teacher.

Allow time for planning the reports. Then permit students to present their reports to the class.

After each presentation, evaluate the reports. Determine the effectiveness of content and organization by ascertaining if the student has included the factors discussed above. Analyze the effectiveness of delivery: voice, speech, and body action.

Reporting on current events will, of necessity, take place throughout the year. In each case the teacher should insist on application of the skills of good reporting. Assignments may be varied to meet the needs of students and the demands of events as they occur. For example, two or three students might report on relevant matters presented on television, each student being responsible for one major channel or one major daily program. Others might be assigned regular coverage of a particular newspaper or magazine. Still others might report on "Our Man at . . . . . ." (City Hall, the U.N., the White House, the Senate, and the like).

Building on the aforementioned sources of information, elicit from pupils additional ways of learning, such as:

Talking to others
Using one's own books and magazines
Using the facilities of the library
Attending lectures and demonstrations
Listening to radio and television programs

Point out that all of these are methods of learning from what others have said or written about a subject, as opposed to what students have observed or witnessed themselves.

Have each student choose a single subject for intense observation and study. Explain that the purpose of this assignment is to use the learning processes mentioned to gather as much information as possible about a given person, place, or event.

Allow pupils to choose their own topics, but guide them toward subjects suitable to their age, education, degree of sophistication. Such subjects might include an event in history (The Constitutional Convention of 1787); the life of an author currently being studied (William Shakespeare); the function of the curator of a museum (The Museum of Natural History in New York City); the effect of one man on the history of the world (King Henry VIII of England, Mahatma Gandhi, Martin Luther King).

At this juncture it might be wise to plan an associated lesson with the school librarian.

Using the topics the students have chosen, list possible sources of information, which should include reading matter, recordings, films, photographs, resource people in the community.

Begin to plan the formal report by discussing its organization. Relate to what the pupils already know about organizing a composition. Discuss the planning of a composition for a reader and the related planning of a speech for a listener. Review the concept of beginning, middle, and end in a composition. Review the process of outlining. Assign the key phrase outline, pointing out the dangers of using the sentence outline as the basis of an extemporaneous speech. (Define the extemporaneous speech as one in which the ideas are planned, but the wording is not.) If the key phrase outline is too difficult for the ability level of the class, a very simple sentence outline may be used. Remind pupils of the difference between the extemporaneous speech and the memorized speech, and assign an extemporaneous report on the topic chosen for research.

Allow adequate time for research and preparation. During this period discuss the speaking techniques needed for effective presentation: eye contact, good posture, good voice use, standard pronunciation, accurate articulation.

After presenting the reports, but before class analysis of content and delivery, conduct "listening tests" to check the ability of pupils to differentiate between main and subordinate ideas.

For each presentation analyze with the class the main ideas, the value of the information given to the audience, the observable degree of research, the effectiveness (or ineffectiveness) of the organization, the effectiveness of the delivery.

Following each of several presentations, call upon various members of the class to summarize the main ideas presented by the speaker. If necessary, review the main points studied in developing the speech. Discuss how a summary might sometimes serve as a conclusion to speeches of explanation or to research reports.

ORAL READING

AIM

To develop awareness of the contribution of rhythmic pattern to the enjoyment of a ballad

TEACHING SUGGESTIONS

Initially, choose a ballad, such as "Get Up and Bar the Door." Later, other ballads, with a development of activities similar to this, may be used.

Having established that the ballad is only one of the many poetic forms, ask pupils to listen to the story of an argument between a man and his wife as told in the poem. Distribute copies of the poem and discuss new vocabulary. Then instruct pupils to follow as you read.

Permit the class to begin reading aloud. During this initial reading, establish the basic rhythmic pattern by word stress. Beating out the rhythm with their feet or hands may aid students in recognizing this pattern. To establish the importance of rhythm in determining meaning and mood emphasize the necessity of recognizing and following the pattern without adopting sing-song intonation. Distinguish between measured beating and rhythmic flow. Determine with the class the places where effective use of these techniques is applicable. Note that their use guards against a sing-song pattern.

Lead the class in progressive reading, while continually analyzing, practicing, and evaluating.

Once there is some success in effectively reading the ballad, choose students to read the solo lines.

Summarize by listing the oral techniques and eliciting the specific places where they are used. The list should include phrasing, stress, rate, vocal quality, pitch, volume, inflection, pronunciation, articulation, audience contact, body action, posture, and poise.

DRAMATIZATION

AIM

To create original dialogue based on narratives studied in class

TEACHING SUGGESTIONS

After a story has been read and discussed, have the students pantomime the characters and part of the action. Following a particularly effective pantomime, ask the students to add words or dialogue. Permit them to use the general pattern as presented in the text, but encourage them to be original in making up their lines.

Once students become accustomed to this activity, one need only lead the class in evaluating the effectiveness of the presentation. This discussion, or analysis of the validity of characterization, should include an evaluation of the principles of characterization studied in connection with pantomime. In addition, consideration should be given to whether or not the use of the voice was effective and accurate for the portrayal of character. The importance of articulation and pronunciation consistent with specific characterization should be stressed.

Although less able students will use the text with little variation, they still have an opportunity to participate successfully in a speaking activity.

Those students who are more capable may be offered the challenge of adding an additional scene or substituting a different ending.

Improvisation in the classroom is an excellent learning activity. It can be employed to introduce new material, to reinforce material already covered, and to test comprehension. Students rarely forget what they have dramatized because they have related to it in a highly personal manner.

GROUP DISCUSSION

AIM

To engage in informal group discussion as a means of exploring all sides and clarifying all points of a question

TEACHING SUGGESTIONS

Reporting on current events, an oral activity suitable for this grade, might serve as the motivation for a group discussion. After the class has expressed an interest in further discussion of a problem, point out the pupils' need for preparation. Review with the class the discussion procedures taught at previous levels.

Enlist the aid of the class in framing questions. If, for instance, the discussion is derived from current events, a typical question might be: Should the city spend money to establish summer centers for children? Stress the necessity for defining terms in the question if the meaning is to be clear. The kind of center to be established must be specified. Play, school, and study centers are all possibilities. What type will the city establish?

In assuming responsibility for continuing the discussion, make every effort to foster student leadership. Encourage active participation by all pupils.

Since there is more than one side to a question of this type, encourage expression of viewpoints pro and con. "It is a bad idea because my father says it's a waste of money," and "I think it's a good idea because my little brother will be able to attend," are examples of both points of view. Call for student evaluation of the worth of such arguments.

Summarize by evaluating the discussion techniques used by individuals and by the class as a group. The results of this analysis should serve to increase pupils' ability in future discussions and should instill in them a desire to speak more effectively in every situation.

PARLIAMENTARY PROCEDURE

AIMS

To learn duties of officers and role of members in an organization

To participate as leaders and members in an activity

TEACHING SUGGESTIONS

Motivate by asking: "What are the qualities of a good president?" Elicit the personality traits one expects to find in a leader. Question students about some of the traits suggested: "Why would you want a president to be fair?" Guide the discussion into consideration of the desired traits of a school officer, such as a class secretary or a General Organization representative.

Ask the students who have participated in clubs and other organizations to mention the duties of officers in those groups. List the *basic* duties of officers on the board:

The president
  Plans the agenda for a meeting
  Presides at meetings
  Helps determine policy
  Appoints committees and acts on them

The vice-president
  Presides in the absence of the president
  In the event of the president's resignation, takes his place

The secretary
  Keeps accurate minutes of each meeting
  Files the minutes and other important records for permanent reference

Writes and answers any correspondence that may concern the organization

Call on students to relate their experiences as members of clubs and other organizations. Ask them to suggest how the class may benefit from these experiences. Elicit from the class that it is the responsibility of members to make themselves familiar with all activities of the organization, to attend meetings, and to participate courteously in all business conducted.

Elect class officers and provide opportunities for the class to perform as members and officers by conducting business relating to class activities. Some projects that may be utilized are:

Planning a class party
Planning special displays
Planning trips
Planning an assembly program

Note that all such projects offer excellent opportunities for checking on application of good voice use and appropriate speech patterns, as well as application of other speaking and listening techniques.

GRADE 9

VOICE

AIM

To add new drills and exercises to those previously learned for elimination of common voice weaknesses

TEACHING SUGGESTIONS

After reviewing the functioning of the vocal mechanism and the previously established standards for effective and efficient use of the voice, the English teacher enlists the aid of the trained speech teacher in making an analysis of the voice of each student. This analysis may be made during a speaking activity, such as an oral book report or a formal test.

A written record should be kept for each student with space provided for the addition of pertinent information on a continuing basis throughout the year. A standardized departmental form is the most useful type of record. Since the major purpose of this analysis is to stimulate self-improvement, students must be apprised of the results. This apprisal may be accomplished by means of individual conferences or by giving the pupil a carbon copy of the written analysis.

Together, the English teacher and the speech teacher devise specific exercises to eliminate the problems of each student. Pupils with problems too serious to be handled in the classroom are recommended for speech therapy.

Throughout the year the teacher should insist on appropriate quality, volume, pitch, inflection, and rate. Reminders for improvement should be accompanied by suggestions for similar application in the students' speech activities outside the classroom.

PRONUNCIATION AND ARTICULATION

Aim

To acquire standards of pronunciation and articulation in all speaking situations

Minimum Objectives

Avoidance of sound substitutions, such as *j* for *y* as in *j*ello for *y*ellow, *J*ork for *Y*ork

Avoidance of sound omissions, such as lib_ary for lib*r*ary, Feb_uary for Feb*r*uary

Avoidance of sound distortions, such as tremen*i*ous for tremen*d*ous, perc*u*late for perc*o*late, hel*io*copter for hel*i*copter

Avoidance of sound additions, such as burg*u*lar for burg*l*ar

Distinguishing between the voiceless consonant *f* and the voiced consonant *v*

Correct production of back vowels, such as *a* in *a*ll, *o* as in f*o*reign, and *a* as in *a*rt

Correct production of the diphthongs *ay*, as in m*ay*, w*ay*; and *ai*, as in m*y*, m*i*ne, t*i*me

TEACHING SUGGESTIONS

When the teacher first meets his class and begins to set standards for the term's work, standards for correct pronunciation and accurate articulation should be included. Explain that in all planned speaking activities for the year, measurement of the effectiveness of the pupils' articulation and pronunciation is a part of the evaluation of the work.

If possible, the English teacher should review, first with the speech teacher, then with the student, the clinical records which have been received from the pupil's former school or class.

Since many pupils are new to schools at this level, it is wise to review previously established minimum standards and to discover what speech activities each pupil has experienced on previous grade levels. This may be done in a class session devoted to getting to know one another, or in an oral report format, or by any means the teacher finds practicable.

Colorful and attractive posters and displays in the classroom should serve as reminders of the continuing need for improvement in pronunciation and articulation. Getting newcomers and "old hands" to work together at producing these posters is an excellent device for improving classroom relationships.

EFFECTIVE SPEAKING TECHNIQUES

AIM

To learn to maintain eye contact with the audience

TEACHING SUGGESTIONS

Texts often refer interchangeably to eye contact and audience contact. However, since it is possible to maintain contact with the audience by means other than the eye, we use the term *eye contact* to mean the technique of using the eye alone to rivet, for a given period of time, the attention of the audience on the speaker and his speech.

Eye contact with the entire audience is essential for effective speaking. Positive and negative aspects of this technique can be quite easily demonstrated by the students themselves.

"Negative" speakers gaze at the ceiling, stare at the floor, fasten their eyes to the rear wall of the classroom, or adopt similar non-contact postures. Note, too, that another "negative" approach to the speaking situation is manifest when the speaker reads from his notes without ever looking at the members of the listening audience.

Because "positive" eye contact with the audience is very important, the teacher should devote considerable time to helping pupils develop and master this technique. Teacher demonstration is helpful here. Some films are also excellently suited to this purpose. It should be pointed out to students that when people say of a speaker, "I felt that he was talking directly to me," they are usually referring to a master of the eye contact technique.

Placing individual students at strategic locations throughout the room and instructing the speaker to talk to each one of them is a good beginning device. The students placed thus might even be asked to make a brief notation on paper every time the speaker addresses them. Each student in the class will, of course, note the speaker's eye contact while listening to what he is saying. It is a good test of their powers of observation to see how accurate they are in observing the speaker's favored location. Examining the number of marks on the papers and noting their location will enable the speaker to assess his initial attempts at eye contact.

This is an ideal time to remind pupils of the courtesies involved in good listening. Many students consciously avoid eye contact because they fear, "Harold will laugh at me," or "Looking at Anita will make me giggle." The listening audience must accustom itself to returning eye contact easily, without staring or looking away too quickly. Their faces should reveal interest and attention.

The point must be made, of course, that eye contact is characteristic of the well-prepared, well-organized speaker.

LISTENING FOR COMPREHENSION

AIMS

To listen for the purpose of following the organization of ideas

To listen for the purpose of taking notes

TEACHING SUGGESTIONS

A surprise quiz after some new element has been introduced to the class, or a brief written summary of the main ideas of the day's lesson may serve as motivation for attentive listening. Such a technique encourages pupils to listen more carefully thereafter.

Since students at this level are becoming more efficient in organizing their own ideas for speeches and reports, they may be challenged to analyze the organization of others. They may be asked how a speaker leads to his central idea, how he states it, and how he concludes it.

To develop proficiency in note-taking, as well as in listening for organization of ideas, pupils should be required to take notes on oral reports presented in class. Continued practice will enable them to take notes without losing the sense of the speech, while it sharpens their powers of listening for specific items.

A very rewarding practice for both speaker and listener is to require students to outline a speaker's talk and then to have the speaker review the outline with the listener or listeners.

CRITICAL LISTENING

AIM

To listen critically for the purpose of discerning relationships between main and subordinate ideas

TEACHING SUGGESTIONS

In analyzing a talk given in class students must be guided beyond mere finding of the central idea. They may be asked to analyze the way in which a speaker makes his central idea clear and vivid. To do this they must be able to differentiate between main and subordinate ideas.

Having seen the speaker's outline prior to delivery, the teacher should have specific questions prepared for the purpose of checking listener accuracy. He might use multiple-choice questions, or he might ask the students to choose main topics and subordinate ideas from a prepared list.

Once the relationship between the main and subordinate ideas is established, the teacher may ask the pupils to evaluate the validity, usefulness, and sense of the content. (See *Handbook for English Language Arts, Grades 5-12: Reading and Literature,* published by the Board of Education of the City of New York, Curriculum Bulletin No. 10, 1967-68 Series, p. 108.) This extremely challenging activity vividly points out poor listening habits, and it may have to be used a number of times before students improve their thinking and their listening.

APPRECIATIONAL LISTENING

AIMS

To listen in order to determine the rhythm of a selection

To develop an appreciation of the effect of rhythm in the oral presentation of a selection

TEACHING SUGGESTIONS

A recording, a visit to a class typing in time to music, or an explanation by one of the school's musicians of the function of rhythm in music may serve as an introduction to rhythm in oral presentations.

Allowing pupils to beat out the rhythm of a popular musical selection helps them to establish an understanding of the function of rhythm.

Following the work on rhythm, distribute copies of several poems suitable for the grade. Read one or two short poems in a sing-song manner and follow this by an interpretive reading illustrative of the true rhythm which reveals meaning. Elicit from the pupils the difference between sing-song rhythm, which conveys no meaning, and true rhythm which does reveal meaning, establishes mood, and points up the steady beat that is the structure on which the author has built his work. Demonstrate that sing-song delivery frequently results from equating the end of a line with the completion of a thought. Allow pupils time to read the remaining poems silently. Ask pupils to demonstrate how they think the lines should be read. After discussion and suitable demonstration several pupils may be called upon to read individually any of the poems read and discussed. The remaining class members then evaluate each reading according to brief criteria developed during the course of the lesson.

Assign several ballads and narrative poems. Help pupils determine and appreciate the rhythm of each selection, which may be an extra lesson. Provide the opportunity for group and individual readings. During the first few readings it might be advisable to have pupils accompany the reader by lightly tapping out the rhythm of the selection.

As they become more adept at this listening technique, pupils will be able to identify the moods established and changed by the rhythm of a given selection.

Advise pupils to remember that poetry is essentially musical, and that if they let the ear hear the music of the lines and words, they will never sacrifice the subtle rhythmic flow of the lines by overstressing the regularity of individual beats.

PERSON-TO-PERSON COMMUNICATION

AIMS

To learn to extend invitations in a courteous and gracious manner

To learn how to decline or reject invitations

To examine examples of the gracious, courteous method of accepting an invitation

TEACHING SUGGESTIONS

Someone addresses a girl in the class thus: "Hey, June, what're you doing Saturday?" Elicit from pupils the reasons why this question is poorly phrased. Reasons will center around the fact that June does not know how to answer the question. She might say, "I'm going out with George," leaving the questioner with an "Oh" for his next comment. Or she might say, "Nothing. Why?" only to discover that the question was asked out of idle curiosity.

Ask several pupils to rephrase the question so that it becomes a definite invitation. Ask others to list the pertinent details that should be included in a properly worded and extended invitation. These should be: date, specific activity, place, time, special dress or equipment required.

Point out that in dealing with invitations one must consider also the gracious way of handling a refusal, whether one is being refused or doing the declining.

Allow for in-class practice in extending, declining, and accepting invitations. Provide time for class evaluation as each invitational skit is completed. Such evaluation should include analysis of content and technique. Simulated telephone invitations will reinforce previous learning while providing additional activity in mastering the technique of handling invitations.

Accept volunteers for a committee to plan actual situations in which pupils might invite visitors to the class. These visitors may be other teachers, creative artists, the school principal, an exchange student, a visiting dignitary, a local clergyman, or a business man.

INDIVIDUAL-TO-GROUP COMMUNICATION

AIMS

To enrich communication by the effective use of vividly descriptive words and phrases

To gain practice in the art of narration

TEACHING SUGGESTIONS

A series of black-and-white photographs might be used to motivate pupils' oral descriptions of scenes or persons. Distribute the photographs to several pupils in the class. Then ask each pupil to describe to the group the photograph which he was given.

Help pupils to summarize each description in their notebooks. Ask them to be especially attentive to words that make the descriptions vivid, colorful, alive, accurate, and attractive.

Discuss with the class strengths and weaknesses of the descriptions. Elicit suggestions for improving the descriptions.

Introduce colored photographs of similar scenes, and discuss with the class the comparative merits—effectiveness and accuracy—of colored photographs and black-and-white pictures. The aim is to demonstrate the effectiveness of a colorful vocabulary.

Read a descriptive passage to the class. Ask students to describe what they "saw" as you read. List on the board the descriptive words contained in the passage. They might be grouped under such headings as these: size words, color words, sound words, touch words, and smell words. Ask pupils to indicate how these words increased the realism of the passage.

Show a picture and ask the class to describe it. Expand the description by asking how the scene would look at night, in the summer, in the winter, in a rainstorm, in brilliant sunlight. Then ask for the sounds, the smells, and the touch sensations that might be experienced.

Plan with the class a "You Are There" program. For the program each student is to find a picture, bring it to class, and be prepared to describe it without showing it to the class. The who-what-when-where-why of the newspaper lead paragraph may be utilized. On the scheduled day, listen to several descriptions. Have the class discuss what was heard and "seen." Then request each speaker to show his picture so it can be analyzed in terms of accuracy and vividness, and then compared with the speaker's description of it. Elicit pupil suggestions for the improvement of inadequate descriptions.

For the culminating activity, the students should be asked to choose a story which they will tell to the class, applying what has been studied about the effective use of descriptive words to the people and places found in the story.

ORAL READING

AIM

To develop appreciation of the beauty of language as revealed in the oral reading of poetry

TEACHING SUGGESTIONS

Distribute and read aloud the lyric poem "I'll Tell You How the Sun Rose" by Emily Dickinson. If another lyric poem is chosen, the general plan of the following lesson may be used, nevertheless.

Elicit from the class the ways in which this poem differs from the ballads read aloud at an earlier level. Stress should be on the personal feelings of the writer and the beauty of the language used. Elicit inductively a definition of "lyric."

In reviewing the techniques of phrasing, emphasis, and rate, introduce the importance of voice quality, pitch, and volume, and discuss the various ways of indicating mood and feeling orally.

Stress the joy of sharing between the speaker and the listener. Review, too, the part body action and audience contact play in sharing.

Discuss the meaning, mood, and feeling of the poem read at the beginning of the period. Permit several students to read the first four lines aloud. Have the members of the class experiment with saying words, phrases, or lines to vary their meaning. Choose the meanings that are best suited to the poem. Follow a similar procedure for the next four lines. Discuss the change of mood in the last eight lines. Follow the suggested procedures for each set of four lines, and stress the importance of vocal quality in conveying mood.

Allow a volunteer to give a complete reading of the poem. Evaluate the effectiveness of the reading and analyze with the class the techniques which contributed to this effectiveness.

Assign pupils to bring in poems of their choice for future readings. As they encounter new lyric poems in their work for the term, follow procedures similar to those given.

DRAMATIZATION

AIMS

To review the techniques of characterization studied at earlier levels

To dramatize the actions of characters in plays and to enlarge the recognition of human similarities and differences

TEACHING SUGGESTIONS

The motivation for dramatizing the actions of characters in a play should come from the students' enjoyment of the play. A play with characters who represent different personality traits is excellent for this purpose. Students should be asked to pay particular attention to the differences in behavior and attitude of the main characters. They should also be put on the alert for any radical changes in character or behavior that take place during the course of the play.

Give the students an opportunity to describe the changes in behavior that occur. Permit them to discuss the events that cause these changes. During the discussion allow the students to analyze the behavior of different characters in various situations.

The class should analyze the factors involved in presenting each character to the audience: appearance, including posture and bearing; voice; pronunciation; mannerisms. As the discussion proceeds, volunteers should be given an opportunity to speak a few lines, showing how the character must carry himself and move. Other volunteers can test voice use, typical pronunciations, personal mannerisms. When all the characters have been built in this manner, each student may be assigned a part from some scene in the play. The part assigned should not be too long, and several students may do the same character in different scenes of the play. Scenes with a small number of characters are preferable.

When the scenes are presented in class, several should be given before pupils discuss the effectiveness of the presentations. This will offer an opportunity for a discussion of the differences in interpretation as presented by different students. It will also allow for a discussion of the effectiveness of dramatization techniques: action, voice, pronunciation. The activity should demand critical listening to evaluate the performer's understanding of the play and to determine how effectively he uses speaking techniques to portray the character.

Ask students to add appropriate original dialogue to the actions of the character. Guide them to use the best possible voice quality for the particular person and scene.

At the conclusion of the discussion of all the scenes presented, the class should summarize what has been learned about the play as a result of seeing the performances. They should note the author's purpose in writing in play form—to have the play enacted before an audience, rather than merely to have the play read silently and discussed.

During the semester, select scenes from representative plays for additional study of characterization and extended experience in presentation.

The use of the tape recorder may assist students in character portrayals, especially when radio scripts are used.

GROUP DISCUSSION

AIMS

To discover the value of round-table discussion in sharing information and solving problems

To practice participation in round-table discussions

TEACHING SUGGESTIONS

Introduce the round-table discussion at a time when it is possible for small groups to work together in the planning of a specific activity. For example, when students are beginning to plan extemporaneous talks based on research, suggest that groups pool their knowledge of how to gather material.

Use this opportunity to explain that the small-group "talking-it-over" process which does not involve an audience is known as a round-table discussion. The purpose of such a discussion may be to share information or to solve a problem.

Establish standards for student participation in a round-table discussion:

To assume responsibility for active participation

To cooperate with other members of the group in thinking, listening, and speaking

To offer good informational content

To use voice and speech techniques which help to make one's ideas understood and appreciated

List and discuss the duties of the chairman:

To introduce the topic

To guide the discussion

To prevent straying from the topic

To give each participant an equal opportunity to speak

To summarize the points made in the discussion

Organize groups according to needs. In preparation for research reports three class groups might discuss the resources—school, community, and citywide—available for use.

Each group should elect a chairman and a student secretary to report to the class on group findings. When it is necessary, make appointments to these positions.

Student reports on group findings should be made to the class for evaluation. Point out the value of group discussion properly led by a chairman and involving intelligent group participation.

As further opportunities for small-group work arise, help students organize other round-table discussions.

PARLIAMENTARY PROCEDURE

AIMS

To participate in a class meeting to instruct the G.O. representative about action to be taken

To understand the forms of a constitution, by-laws, order of business, and main motions

To listen for the purpose of assimilating details

TEACHING SUGGESTIONS

Motivate through a discussion of General Organization activities in the school. Determine how much the students know about the manner in which their G.O. is run. Ask them why such an organization must have definite rules and regulations.

Have copies of the General Organization constitution and by-laws available for the students to study. Note the manner in which the constitution is set up. Analyze the factors which should be included in a constitution.

Review the basic principles of parliamentary procedure studied in Grades 7 and 8.

Arrange to have the entire class, or individual members of the class, visit G.O. meetings and report on the proceedings. Among the things which they should note and discuss is order of business: *call to order, roll call, reading of minutes, treasurer's report, committee reports, unfinished business, new business, adjournment.*

Ask the class what would happen if more than half of the General Organization representatives were absent when an important decision or item of business was to be acted upon. Let them see what provision is made in the by-laws for such a situation. When they have found the by-law that states the requirement for a quorum, have them discuss the importance of establishing this as a condition for conducting business.

Let the class decide on some action they would like the G.O. to take. Explain that if their representative is to introduce this at a meeting he must know how to make a motion. Define a main motion as an initial proposal for action. Practice in class what the representative would do if he introduced the proposed motion at a meeting of the General Organization. Teach the wording for a main motion, "Mr. Chairman, I move that (to) . . . ."

Explain that the G.O. representatives will not consider this motion unless it has been seconded. Seconding indicates support for the motion. Discuss the value of requiring a second and its implication in democratic procedures.

The class should tell its G.O. representative that it would like a report of his contributions at the meeting and the action taken on these. The representative should be reminded that he should practice all previously studied speaking and listening techniques, using good voice and a correct speech pattern.

GRADE 10

VOICE

AIMS

To practice the correct use of voice

To review (especially for students entering the senior high school) the functioning of the vocal mechanism, the "picture" of oneself created by one's voice, the variety of vocal techniques used to establish meaning, the speech needs of the school (class, community), the standards previously established for effective and efficient use of the voice

TEACHING SUGGESTIONS

The teacher might initiate the review by playing taped recordings of prose and poetry read by pupils. These recordings should be evaluated in terms of vocal techniques.

Another group of students will review the standards for voice use, the needs of the class or school in speech and voice, the exercises for elimination of voice weaknesses, and similar topics.

During the term, in all speaking activities, the teacher should stress proper pitch, rate, and flexibility of voice and should insist upon appropriate quality, volume, and inflection.

Classroom displays of posters, diagrams, booklets, and articles dealing with good speech should be planned by the teacher. Student participation in the planning and execution of these displays is desirable.

PRONUNCIATION AND ARTICULATION

AIM

To establish habitual use of correct pronunciation and accurate articulation

MINIMUM OBJECTIVES

Avoidance of such final sound substitutions as *st* for *zd* as in rai*st* for ra*zed,* sei*st* for sei*zed*; *ch* for *ge* as in jud*ch* for jud*ge,* ed*ch for* ed*ge*

Correct use of the voiced *th* as in *th*is, *th*at, and the voiceless *th* as in *th*anks, *th*umb

Correct use of the diphthongs *oy* as in b*oy*, ch*oi*ce; *ou* as in g*o*, l*ow; ow* as in n*ow*, b*ou*gh

TEACHING SUGGESTIONS

As in preceding grades, personal analysis is important. Teacher and pupil reference to analyses made previously by English and speech teachers in this school or in a lower school is helpful for student growth in speech. Special help should be sought from the speech teachers for particular problems.

When the teacher meets a new class, he should set standards to be reached in the daily application of correct pronunciation and accurate articulation. It is wise to set standards as early in the term as possible to make the procedures of application a part of every lesson. Evaluation and examination of improvement in pronunciation and articulation should be integral parts of every prepared speech activity of the term.

As always, respect for words should be encouraged through habitual use of the dictionary.

EFFECTIVE SPEAKING TECHNIQUES

AIMS

To review previously learned, effective speaking techniques

To establish standards for evaluating the effectiveness of a speaker

TEACHING SUGGESTIONS

For review purposes, several good speakers in the class can demonstrate technically good, but actually ineffective speeches.

Effective speaking techniques, such as good posture, appropriate gestures, suitable facial expression, and eye contact can be characteristic of the ineffective speaker. Establish that a speaker can be ineffective because he is motivated to speak by one or more of these reasons:

He feels superior to his audience.
He is being paid to speak.
He likes being in the limelight.
He wishes to hear his own voice.
He wishes to please himself rather than his listeners.

In the pupils' analyses of their classmates' presentations (since not all of the faults enumerated will be found in one speaker) it will be readily apparent that rapport is the missing quality. While the term rapport may not be used, the idea is obvious. The teacher may introduce the term at his discretion.

Asking the class how they know that a speaker really wants to talk to them will bring forth replies, such as these:

> He is prepared to say what he wishes to say without beating around the bush.
>
> He consciously tries to make his message (report, talk, speech) interesting to his listeners by using vivid, colorful, specific language.
>
> He exhibits courtesy to other speakers and to his audience.
>
> He observes his audience and adapts to their reactions: cuts or adds to content, shortens his speaking time, answers questions, and the like.

Motivation to apply previously learned techniques should stem from the knowledge that their use will serve to increase the effectiveness of oral communication. Following the suggested review of techniques, pupils should draw up a list of standards for evaluating the effectiveness of a speaker. All subsequently prepared oral presentations should be judged according to these standards, and each student should be advised of the areas in which he fails to meet the standards. Thus, with the guidance of the teacher and the encouragement of his classmates, he will be able to take the necessary steps toward improvement.

Previously, the students were taught the importance of having "positive" attitudes. Lead the class to realize that applying established standards is artificial unless using these techniques helps them to share their ideas and feelings.

LISTENING FOR COMPREHENSION

Aims

To review previously learned listening skills

To listen for the purpose of grasping the main idea, understanding the speaker's purpose, and interpreting significant thoughts

Teaching Suggestions

Formulate a guide to good listening by reviewing materials previously studied. The completed guide may contain these items elicited from students:

Distinguish between hearing and listening.
Listen with courtesy and sympathy.
Adjust listening to the speaker.
Adjust listening to the physical conditions of the speaking-listening situation.
Listen for the purpose of discerning specific items.
Listen in order to follow the organization of ideas.
Listen in order to assimilate details.
Take notes while listening.

The suggested outline should be adhered to when prepared oral work is listened to during the term. To aid pupil comprehension and interpretation, ask guide questions, such as:

What is this speaker telling us?
Why does he say this?
What does he want us to do about this situation?
What can we do about the situation?

CRITICAL LISTENING

AIM

To distinguish between subjective reaction to the speaker and objective analysis of his material

TEACHING SUGGESTIONS

Critical listeners must distinguish between subjective response to the speaker and reaction to the value of his material. While the opportunity to deal with this skill may arise at any time, the teacher must insure that the class be made aware of its importance during oral activities planned for this grade.

The literature studied at this level can illustrate the formation of opinions. Ask pupils to form an opinion of a particularly unpleasant character by drawing inferences and conclusions based on description of the character, on his words, on his actions, and other criteria.

Requesting them to put aside for the moment their personal opinions of the character in question, direct students to attend to a seemingly unrelated matter. Present them with a logical, accurate, detailed piece of information on a topic of general interest. Suggest that the material be analyzed for validity of ideas by a careful search for truth and falsity, bias, fact and opinion, emotional appeal, "loaded" words, faulty reasoning, sweeping generalizations, intellectual appeal, and so on.

In a column on the chalkboard list the qualities that make the literary character unlovable. In a second column list the good points of the material analyzed. Then identify the unlovable character as author of the highly acclaimed report.

Use the surprised reactions of pupils as a basis for a lesson on subjective and objective reactions to a speaker and his material.

APPRECIATIONAL LISTENING

AIMS

To become sensitive to the beauty of language in its written and spoken forms

To listen for effectiveness of language

TEACHING SUGGESTIONS

Responding to effectiveness of language requires an understanding of the nature and purpose of language. It is the teacher's responsibility to guide students in their study of the written and spoken word.

Encourage their awareness that the use of figurative language, usually associated with poetry, is not "square" but resembles the color and vividness of contemporary, informal speech as exemplified in the use of words, such as "pad," "sack," "one's cool."

Analysis of the students' own colorful language can lead to appreciation of the colorful language of a given author. A group analysis of the language of several works read in common will prepare students for group and individual reactions to works presented orally.

These guide questions will aid students in their initial attempts at listening to appreciate effectiveness of language:

> Did the language enable me to understand the idea of the poem as well as to hear the words?

Did the language rise above commonplace, everyday speech?

Was the language striking to the ear and stimulating to the imagination?

Did the language give depth and richness to the ideas in the selection?

Did the symbolism, allusions, and imagery enhance the selection?

Did the language transmit the author's thought and feeling and at the same time draw from the listener the emotional response the author intended?

Did the language effectively blend the logical and emotive content of the selection?

Did the language provide specific denotative meaning and connotative meaning while at the same time contributing to the harmony of the sound pattern?

Did the language vividly illuminate an experience?

Did the language expand the author's concept in the listener's consciousness?

PERSON-TO-PERSON COMMUNICATION

AIM

To develop techniques of interviewing

TEACHING SUGGESTIONS

Ask several pupils to relate instances when they said things they now wish they had not said. Call upon other students to cite examples of apt, witty, clever, or profound statements they wish they had made.

From both groups elicit the reasons why they blurted out certain remarks or why a given situation left them speechless. This exchange should lead to a discussion of the need to think and organize before speaking.

Direct pupils' attention to the situation in which a person is speaking or being interviewed for publication.

Set up a project in which each pupil in the class conducts an interview which will be published, if only in duplicated form. Allow pupils to choose their subjects from these groups: the school faculty, new students in the school, captains of school teams, presidents of school clubs, community leaders.

In planning the project, establish with the class a list of criteria for conducting an interview:

Make the appointment far enough in advance to enable you to arrange your schedule, plan your approach, and decide on the level of language to be used.

Set a definite time for completion of the interview.

Be on time for the appointment.

Have a definite goal in mind, and have ready questions leading to that goal.

Maintain a friendly, businesslike attitude toward your subject.

Keep to the point without being rigid.

Be flexible whenever and wherever necessary.

Be tactful, discreet, and honest.

Use effective voice and speech.

After students have had time to carry out their planned interviews, have them present reports covering the purpose of the interview, the goal they had in mind, the questions they asked, the information they received, the value of the information they were given, and their own analysis of whether or not they achieved their goal.

Provide for in-class evaluation of each student's published interview as well as his oral report about the interview.

INDIVIDUAL-TO-GROUP COMMUNICATION

AIMS

To acquire skill in the effective delivery of announcements

To introduce intelligently, graciously, and vividly a variety of guest speakers

To speak as a candidate for office in a club or other organization

TEACHING SUGGESTIONS

The teacher should encourage student announcements. These include announcements for the subject class, the official class, assembly groups, and club meetings. Announcements should be made in person and, if possible, over the school's loudspeaker system.

When opportunity arises, the class should plan the form of a special announcement, and one student should be chosen to make it. This occasion is an excellent time to review effective voice and pronunciation techniques.

In planning the content of the announcement, teachers should review guidelines. Announcements of school events usually include the name of the event and its importance to pupils, the date, time, and place of the event, and the names of participants. If tickets must be purchased, the price and the place where they may be obtained should also be indicated.

The teacher should plan a schedule of announcements to be delivered during the school year, requiring the members of the class to be available as needed. Gradually, there should be less group planning and more individual work, but evaluation should always come from the class.

To prepare the class to introduce guest speakers, the teacher may call attention to the fact that the basic technique is one of persuasion. A speech which introduces a speaker aims to arouse in the listeners a desire to hear the speaker. A speech of introduction may therefore follow the pattern of a speech of persuasion.

> Get the attention of the audience by presenting the speaker in a vivid manner.
>
> Show the need of the audience for the talk or information which the speaker will present.
>
> Stress the appropriateness of having the speaker as a guest.
>
> Summarize the significant accomplishments of the speaker.

The class may present sample speeches to introduce a variety of speakers: a political speaker, a speaker at a school assembly, a clergyman, a professional sports figure, the president of the Parents Association, a student leader. The teacher should schedule this activity to coincide with the introduction of speakers from the community. Pupils should do research to prepare a challenging introduction. The class should evaluate the effectiveness of each introduction.

Since pupils have previously studied the preparation of the extemporaneous speech and the basic principles of explaining, make use of situations in school life which offer an opportunity to apply the principles learned. Watching the school calendar of special events, and studying the schedule of club activities will assist in the scheduling of campaign talks in class.

Elicit from the class items which the campaigner must be sure to include in his talk. These items include:

Establishing one's qualifications for the position
Explaining one's purpose in seeking the post or office
Giving details of one's background

ORAL READING

AIM

To continue the enjoyment of reading poetry aloud, adding epic poems to the previously read lyric and narrative poetry

TEACHING SUGGESTIONS

For units of work which will culminate in reading poetry aloud begin with a review of speaking techniques. Discuss phrasing, stress, rate, voice quality, pitch, inflection, volume, pronunciation, articulation, posture, poise, and audience contact.

When poetry is studied as part of the literature of the term, students will become aware that it has a special meaning when it is read aloud. As the class continues the study of poetry, encourage students to work on parts of poems or an entire poem. Their previous oral experiences and learnings should be called upon to achieve effectiveness. Where an individual student does not accomplish the goal for which he is striving, give assistance through direct reteaching of the needed oral reading techniques.

In discussing poetry previously enjoyed, consider the reasons why the experience was a pleasurable one. Elicit the enjoyment of sound as one factor. After reviewing the types of poetry already studied and presented orally, formulate a definition of epic poetry.

Distribute selections of the poem "John Brown's Body" by Stephen Vincent Benét, or use a recording of this poem as a substitute for teacher reading. Discuss the meaning and mood of the passages read and the techniques used in their oral presentation. Ask for suggestions concerning ways of conveying the "sweep" of an epic.

Use small units of the poem for oral reading by the class. In these readings experiment with the full array of vocal techniques which have been mastered by the class. This activity should culminate in a powerful, beautiful, "sweeping" reading of the entire poem.

Where opportunity presents itself, encourage students to read aloud from literature being studied in class.

DRAMATIZATION

AIM

To dramatize scenes from full-length plays as a means of strengthening appreciation of this literary form

TEACHING SUGGESTIONS

Dramatization of scenes from a full-length play may take place after reading and discussion of the play or may be used with portions of the play as it is being studied. Dramatization following the reading of the entire play has the advantage of incorporating the students' knowledge of character development and understanding of how the immediate action in the play influences its final outcome. Scenes chosen should be of significance in showing the major characters or major ideas in the play. Ask questions, such as these: "What scenes did you like best? What characters did you like best? If you had an opportunity to see the play on television, which scenes (or characters) would you look forward to seeing? If you were going to act in the play, what character would you like to portray?"

Once scenes have been chosen, give parts to volunteers or assign them as needed. Have the class plan a stage and a stage set for the classroom. General discussion should elicit the special characteristics demanded of each performer in the play, a feeling for the mood of each scene, and a conclusion concerning the tempo needed for each scene. There is special opportunity here to discuss the voice and speech of the characters in the play, and to review previous knowledge of voice and speech, with individual drill if necessary. Other characterization techniques may also be reviewed. After the students have been given adequate time to prepare, scenes should be presented in class. Group preparation as well as individual preparation at home should be encouraged. If the teacher deems it advisable, some class time might be given to group preparation.

Listening may be for appreciation and critical evaluation. To demonstrate appreciation, the listener should be able to discuss which characterization was most valid in terms of the mood, voice, and speech of the actor, and which scene presented was most faithful to the spirit of the play. For critical evaluation, the discussion may center on previously studied reading and speaking techniques which are applicable to the immediate situation.

GROUP DISCUSSION

AIMS

To discover the value of panel discussion as a means of clarifying issues and solving problems

To participate effectively in panel discussions

TEACHING SUGGESTIONS

After students have studied the presentation of controversial topics, they will be ready to see the advantage of talking things over in groups. Direct students' attention to panel discussions on television. Differentiate between a *panel of speakers,* a group of speakers talking to an audience, and a *panel discussion,* a group of speakers talking to each other for the benefit of the audience.

Examples of variations in the format of a panel discussion should be given. These might be taken from discussion groups currently on radio and television or from special occasions in the community. Refer to speech textbooks for information about panel discussion forms.

A format suitable for class use is discussion by members of the panel before the audience, followed by audience participation. It will be useful to review the form of the round table discussion, and to show that the purpose of the panel discussion is also to "talk things over" but that there is a difference between talking before an audience and talking without an audience.

Topics of general interest should be chosen. Examples of these are: the value of homework, improvement of the school's General Organization, juvenile delinquency in the community, the improvement of housing in the neighborhood, the urban crisis, increased use of narcotics among young people, America's role as a world power. Several groups should be formed to discuss various phases of the topic.

A review of the techniques of framing the question should precede group meetings at round table discussions established for the purpose of framing the question. Teacher approval of each question is essential.

Allow the class to discuss methods of obtaining material and ways of using supporting data. A lesson or lessons might be devoted to analyzing examples of proof and challenging the validity of proof.

Make clear the importance of organized thinking by the panel. Point out the need to define the problem, to analyze the implications of the problem, and to give and evaluate solutions to the problem. Stress the importance each step has for speakers and listeners.

Allow an interval for student research. Emphasize that the best panel is a panel of experts and that, although the students will not be experts in the true sense of the term, they should gain as much background as possible.

Before presentation of the panel discussion, review the duties of participants and chairman. To the duties established previously for the round table discussion, add the responsibilities of the audience: a helpful spirit, courteous attention, analytical listening, the desire to learn, good manners in challenging ideas, the need for effective speech.

After the panel discussions and audience participation have the class consider these points in evaluating the effectiveness of the presentation:

What did the group accomplish?

What was the role and the effectiveness of each individual?

How are skillful chairmen developed?

How are the members of the class developing the ability to listen and to contribute ideas?

PARLIAMENTARY PROCEDURE

AIMS

To use parliamentary procedure in planning a theatre party

To review main motions

To introduce subsidiary motions

TEACHING SUGGESTIONS

Practice in using parliamentary procedure should occur in a situation which is real to the class. It is not desirable to have artificially established class "clubs" as practice grounds for using motions. Therefore, the teacher should try to give the group an opportunity to reach a specific goal as a result of class activities in the use of parliamentary procedure. A tenth year class, for example, might plan a theatre party as a result of studying plays in class, and the planning sessions might involve reports on current theatre. The choice of a play can be an exciting classroom activity.

When the theatre party (or other function) is proposed, the teacher may point out that group planning can be done in class meetings in which the group uses and expands its knowledge of parliamentary procedure. It will be necessary to elect officers. The group should review what it has previously learned about parliamentary procedure. (See Grades 7 through 9.)

The teacher may explain that it would be wise to know additional ways to make motions. He may define the subsidiary motion as a proposal that acts directly on a main motion in some way, and introduce: *to lay on the table, to call the previous question, to limit or extend debate, to postpone to a definite time, to refer to a committee.* It is helpful to display charts which state each motion and give its wording. Memorization is difficult, but being able to put the motion to use helps the class to remember it.

When the class has finished planning the function, there is opportunity to review all steps in parliamentary procedure, taking special cognizance of what has been learned about subsidiary motions.

GRADE 11

VOICE

AIM

To continue working for the effective use of voice

TEACHING SUGGESTIONS

Voice analyses previously issued to students should be discussed and added to, where necessary. When such analyses are not available, the class should assist the teacher in making them.

During the study of the literature, time should be devoted to all possible interpretations of the speech of characters in plays, novels, and short stories.

In each day's lesson guidance for improved voice use should be given as needed. It is assumed that at this level the student understands his voice problems and has had sufficient previous drill so that he can respond rapidly to daily directions. Special problems are handled by the speech teacher.

Voice should be evaluated especially in the communication activities planned for this grade, and directions for improvement should be an integral, personalized part of every speaking activity. The need to apply effective voice techniques in *all* speech activities inside and outside the classroom should be discussed.

PRONUNCIATION AND ARTICULATION

Aims

To establish minimum standards for all speaking situations

To report on individual progress in pronunciation and articulation

To develop awareness of common errors

Minimum Objectives

Distinguish between the voiced *zh* as in plea*s*ure, trea*s*ure, a*z*ure; and the voiceless *sh* as in mi*ss*ion, fi*ss*ion

Correct production of the diphthongs *ea* as in h*ea*r, sph*e*re; *ei* as in th*ei*r

Teaching Suggestions

To motivate the class to establish minimum standards of pronunciation and articulation for all speaking situations, the teacher may find it worthwhile to ask each student to prepare a written report on topics, such as: "My Pronunciation—How I Improved It," "Pronunciation Goals for Our Class."

After reading and analyzing the papers, the teacher and the class can prepare a list of common errors and can indicate the steps that must be taken to overcome them. The establishment of realistic minimum pronunciation and articulation standards for the class should be a logical outgrowth of this analysis.

At periodic intervals class time should be devoted to indicating improvement shown in class situations. Individual reports or the "buddy" system of reporting at the end of a period on the progress made during that period may be utilized for this purpose. Another method is to set an objective at the beginning of the period, "Today we will concentrate on the standard pronunciation of . . . " As the term advances, the wise teacher will use a variety of measuring and reporting devices.

Teacher analysis of improvement or the need for improvement should be a part of the evaluation of each student's achievement as he participates in the various communication activities of the grade. It is very beneficial to the student if this analysis is given in writing. A departmental form for this purpose and a pupil progress record kept in the notebook are suggested.

EFFECTIVE SPEAKING TECHNIQUES

AIMS

To recognize varying levels of language

To learn when to use a particular language level

To learn the uses and purposes of figurative language

TEACHING SUGGESTIONS

Examination of the speech of characters in literature, the speech of the business world, the speech used in a special-occasion talk, the in-class and out-of-class speech of pupils and teachers will reveal a variety of language levels.

Discussion of the appropriateness of a particular language level to a given situation can follow from the suggested examination and can develop student sensitivity to language usage.

This sensitivity to language will help students use figurative language to deepen ideas and create moods. When students realize that figurative language is indeed their everyday language, they will understand the advanced figurative speech of poetry.

Thus, as occasions arise, students may note the effectiveness of the language employed by the writers of the materials they study and prepare to read aloud. They may discuss the voice use that reveals shades of meaning, and the correct pronunciation and accurate articulation that give carefully chosen words their full value.

LISTENING FOR COMPREHENSION

AIM

To listen to determine the dominant mood or tone of a speech

TEACHING SUGGESTIONS

As in previous grades, the use of pupil volunteers to demonstrate the effect of the listener on the speaker is helpful. As part of their demonstration, students should be required to show how the good listener helps a speaker to be effective.

The teacher should establish clearly that active listening involves awareness of the ideas presented and sensitivity to the speaker's mood or tone in presenting those ideas. One way to illustrate this is to show how a given situation, such as riding in a crowded subway, may be presented seriously or as a source of humor. The class must be made aware that these different effects are created through the speaker's choice of words and through his presentation: changing tone, rate, volume, and pitch of voice; using facial expression, gestures, and body action.

The teacher should provide for discussion of the dominant mood in the literature studied at this level and should assist pupils in listening for the mood of all the material presented.

CRITICAL LISTENING

AIMS

To listen in order to evaluate methods of influencing opinion

To listen for the purpose of forming an opinion

TEACHING SUGGESTIONS

Build on previous work in objective analysis of a speaker's material to introduce the concept that propaganda in itself is not necessarily misleading, but that some methods of using propaganda may be.

Guide students to listen for misleading propaganda techniques, such as these: *glittering generalities, loaded words, name-calling, out-of-context statements.* (See *Handbook for the Language Arts, Grades 5-12: Reading and Literature,* published by the Board of Education of the City of New York, Curriculum Bulletin, No. 10, 1967-68 Series, pp. 99-100.)

In-class analysis of radio commercials helps to illustrate the propaganda techniques of advertising. Homework assignments to watch particular television programs are useful in pointing out the methods of political propagandists.

Of particular importance is the deliberate omission of information as a propaganda device. Instruct pupils to ask constantly: Did this speaker tell me enough? Did the omission of this fact mislead me?

Further discussion of the ways in which a speaker can influence opinion may include analysis of the effects of voice and manner. Recordings of well-known propagandists may be analyzed to reveal specific techniques and their effectiveness.

APPRECIATIONAL LISTENING

AIM

To recognize and appreciate the effect of powerful and precise language

TEACHING SUGGESTIONS

Build on pupils' awareness of the nature and purpose of language to aid them to appreciate the impact of powerful and precise language in written and spoken forms.

The language of the literature studied at this level should be examined to determine its success or failure in conveying precise thoughts and evoking, through its own power, equally powerful responses.

These questions are guides for examining the power and precision of language:

What do the words denote?

What do the words connote?

How do the allusions, similes, and metaphors intensify the theme?

How do they underscore the author's attitude?

Is the language abstract or concrete? Does it convey an "idea" or an "image"?

Is the language formal, informal, or colloquial in tone?

Are the words unusual, or are they words of everyday speech?

How does the language contribute to the harmony of the overall thought?

Is there deliberate incongruity for effect? If so, in what way?

If the language is repetitious, why is it so, and what is the effect of repetition?

PERSON-TO-PERSON COMMUNICATION

AIM

To learn the techniques of the employment interview

TEACHING SUGGESTIONS

Motivate by discussing past summer jobs students have held, present part-time occupations, jobs (summer and permanent) they wish to obtain in the future. In each case stress the method by which employment was (or will be) obtained.

Point out to students, that on a long-range basis, they cannot rely on family and friends-of-family to provide employment opportunities. They will have to "sell" themselves in an employment interview.

Remind pupils that the prospective employer and the prospective employee approach the interview with different objectives in mind. Elicit and list some objectives, such as these:

EMPLOYER OBJECTIVES	EMPLOYEE OBJECTIVES
To learn about the applicant's training, education, experience, employment expectations, intelligence, and personality	To discover the preparation and training needed for the position; to ascertain the responsibilities of the situation; to learn the conditions of employment; to determine the possibilities of advancement

At this time, it is wise to review the general interviewing techniques studied in previous grades. To these might be added pertinent advice, such as how to enter the room, how to sit, how to dress for the interview, how to ask and answer questions that require detailed information, how to address the interviewer, how to know when an interview has come to an end.

Allow sufficient time for planning; then have each student participate in a dramatized interview, as employer or employee. The situation for the interview may be based on a newspaper advertisement. Preparation for the interview might include writing résumés and letters requesting appointments.

INDIVIDUAL-TO-GROUP COMMUNICATION

AIMS

To acquire skill in handling special occasions, such as the presentation and acceptance of gifts

To organize and present ideas to enlighten and instruct the listener

To present ideas on a controversial topic in a gracious and intelligent manner

TEACHING SUGGESTIONS

Review procedures for making speeches of explanation. Point out that a similar pattern is followed in speeches for special occasions.

Remind pupils that within a year they will be involved in a special occasion—graduation. At that time they, as a class, will present a gift to the school. Gift committees and prom committees will be formed in the various official classes.

Elicit from the class the basic elements of a gift presentation speech.

Answers such as these should be forthcoming:

Indication or mention of the occasion
Reasons for the presentation
Reasons for the choice of gift
Some details about the gift
Relationship between the gift and the audience
Relationship between the gift and the receiver of the gift

Allowing pupils to form gift committees — by row, by sex, by club membership, for example—affords practice in the give-and-take of group discussion.

Each committee (of about six members) should be encouraged to decide on a suitable gift, to obtain pertinent information about it, and to choose one of the group members to make the presentation speech. All should be responsible for providing material for the speech.

In the same manner, establish criteria for a speech of acceptance. Elicit from the class the points to be made in such a speech. These points may be listed:

The speaker must indicate that he is responding for the group.

The speaker must be sure to talk about the value of the gift, not the value of his organization.

The speaker should express gratitude to the donor(s) of the gift.

Another example of the speech arts that might be included in the overall plan for Grade 11 is the speech of exposition. Motivate by asking the class to imagine a world in which there is no speech. Elicit and list instances of how we learn because someone speaks to us. Using examples from club meetings, school situations, radio and television broadcasts, give specific instances in which we gain knowledge because the speaker's purpose is to enlighten or instruct. Discuss reasons why the high school pupil will need expository skills in his future career.

Plan to have each student present an expository speech on a school, community, or world problem. Challenge students by discussing the idea that this speech should be an outgrowth of what they have learned throughout their years of schooling in the processes of research, explaining, reporting, narrating, and persuading. As pupils consider the choice of topic, point out the need for a broad knowledge of the field coupled with the ability to narrow the discussion so that it will suit the situation, the audience, and the speaker's background and ability to obtain information.

Include a review of research techniques and of the steps in preparing and presenting an extemporaneous speech.

On days of presentation evaluate with the class the ideas put forth. Where the class feels that it might be useful to make suggestions to a speaker concerning the improvement of his organization or presentation, be sure that the suggestions are specific, that they relate to choice of materials, choice of illustrations, development of ideas, consideration of needs of the audience, and the speaker's need for additional research.

Set the tone for an understanding and appreciation of the purpose of each student's school years—to prepare him to express himself in such fashion that he may make a contribution to the world in which he lives.

To motivate for presentation of ideas on a topic of controversy, initiate a discussion on a topic currently of interest in the school. An increase in the General Organization dues is often a controversial issue. After the discussion elicit the conclusion that there are valid arguments for both positions. Point out that if a single speaker were to present information fairly on such a topic, he would be obliged to show the differing points of view.

Allow each student to choose, as the basis for an extemporaneous speech, a controversial topic which he will present in an unbiased manner. After sufficient time for preparation allow each student to present his report. In evaluating each report with the class, consider these questions:

> How did the speaker reveal a knowledge of the controversial aspects of the issue?
>
> To what extent did the speaker organize his ideas in an intelligent and logical manner?
>
> What is the significance of the speaker's ideas and suggestions?
>
> In what ways was the speaker effective? How might he improve his delivery to become more effective?
>
> How did the audience react to the speaker?

Discussion at the end of the presentations should make clear to the class that this activity has been a step forward in learning to express ideas clearly, courteously, concisely, and effectively.

ORAL READING

AIM

To apply previously learned oral reading techniques to new types of reading material

TEACHING SUGGESTIONS

Motivate by reading a short narrative or descriptive passage to the class and calling upon several students to give the main idea of the passage and to indicate some of the details that helped in understanding the passage.

Next, call upon pupils to identify the oral reading techniques that helped to make the teacher's reading an effective and pleasing one. List these techniques on the board and require pupils to explain what is involved in each. Such devices as phrasing, stress, rate, pitch, audience contact, and effective voice and speech should be among the techniques discussed.

Assign selections for individual students to read aloud. After each presentation allow for class evaluation of the reader's effectiveness.

Such questions as these might be asked in the evaluating process:

How well did the reader convey the idea intended by the author?

How appropriate was his phrasing?

How good was his audience contact?

How might his reading have been improved?

Permit students to choose their own stories and poems to be read aloud. Evaluate these readings according to the criteria suggested. From time to time permit students to make tape recordings of their readings to evaluate their effectiveness and measure their growth in oral reading skills.

Ask pupils to list the types of literature which they have previously read aloud. Introduce and develop the idea of the essay as an expression of personal feeling.

Have the class list the previously studied speaking techniques which they feel would give a "personal touch" to the oral reading of an essay. Require reasons why they feel this way about some techniques and not about others.

Allow time for the students to do in-class and out-of-class reading of essays. Have each student choose a selection from an essay for oral reading. Each oral reading should be preceded by an introduction in which the student prepares his audience for the idea that is to come. This preparation might entail presenting background material about the author or on the subject matter of the essay or, indeed, on any area which the reader feels to be of importance in paving the way for understanding the ideas to follow.

Evaluation of the oral readings should encompass *content* of the passage read—its value, accuracy, interest, appropriateness; and *delivery* of the passage—physical appearance, audience contact, pronunciation, articulation, vocal variety, and emphatic devices of the reader.

Each student, be he reader or listener, should feel a sense of accomplishment in his ability to grasp the meaning of the printed page.

DRAMATIZATION

AIM

To continue the application of dramatization techniques to the literature being studied in an effort to increase appreciation of plays and novels

TEACHING SUGGESTIONS

Review previously studied techniques of dramatization. Give special attention to body action, speech, voice—all of which give insight into the personality of a character.

Use oral presentation as often as possible to make the study of plays profitable and enjoyable. Be sure, however, that such presentation is preceded by definite assignments and that sufficient time is given for preparation at home and in class. Sight reading, while useful for testing purposes and for occasional departures from routine, does not allow for sufficient analysis of character, or for adequate control of speaking techniques.

When pupils have achieved some skill in making a character, a mood, or a scene vivid, the techniques they have learned may be applied to achieving greater appreciation of the novel, especially of scenes in which there is good dialogue.

Assign the exploratory reading of a novel, and include questions to guide class discussion. At the same time, give specific directives for the dramatization of dialogue as an aid in understanding the novel.

Give follow-up assignments requiring the writing of original dialogue for scenes suggested by the novel, and for the subsequent dramatization of those scenes.

Introduce improvisation as a technique for learning more about a character.

In each case have the class note and discuss the relationship of character and scene to the novel as a whole. Where necessary, analyze the dramatization techniques used. As in all oral work in class, be generous with personal guidance for the improvement of speaking and listening skills and arts.

GROUP DISCUSSION

AIMS

To discover the value of the symposium as a means of working in a group to present ideas to an audience

To practice participating in a symposium

TEACHING SUGGESTIONS

Discuss the following: If two heads are better than one, are four heads better than two? Are eight heads better than four? When do you reach the point where too many cooks spoil the broth? Lead the class to the conclusion that only when activity is well-organized will a group make valuable contributions.

Referring to previous knowledge about round-table and panel discussions, introduce the concept of the symposium: a gathering of speakers who try, within the group, to cover the important phases of a topic.

Elicit or suggest possible symposium problems: *How can the students of this school help to make the community a better one? How can we foster an interest in the arts among our students?* Have students list the phases of the question being considered by the group. Advise them to note particularly that there may be more than one point of view concerning each phase. Arrange a demonstration group to discuss these phases in a symposium.

After the students have analyzed the symposium topic and the arrangement of the demonstration group, have them organize symposium groups to deal with topics of their own choice. Allow sufficient time for group meetings in order to choose problems for discussion and to allot a special phase to each member of the group. After the organizing period, give time for research. Assign a future date for presentation of the symposium.

Before presenting the symposium establish the responsibilities of the chairman, the symposium members, and the participating audience.

After the presentation of the symposia, have the class evaluate the worth of the topics chosen, the completeness of coverage as divided among the participants, the knowledge revealed by the members of each group, the value of the audience participation, and the effectiveness of the speaking skills displayed by all participants.

After every symposium call upon several pupils to express the opinions they have formed as a result of the symposium and to give their reasons for forming these opinions.

PARLIAMENTARY PROCEDURE

AIMS

To use parliamentary procedure in class meetings

To introduce incidental motions

TEACHING SUGGESTIONS

Opportunity for the class to observe groups in action under parliamentary law should be sought by the teacher. As suggested in Grade 9, the school's General Organization meetings offer an opportunity for observation and participation. When it is possible, the agenda of coming G.O. meetings should be available to the class. In a class which includes students who are to attend Borough Discussion Groups there is also a practical reason for learning more about parliamentary procedure.

Early in the term the teacher should review what has previously been learned about parliamentary procedure, and should discuss the fact that there is much more to learn. He should explain that there are motions which arise from the business at hand and which must be settled in order to establish procedure. He should discuss: suspension of rules, leave to withdraw a motion, objection to consideration of a question, call for division of assembly, point of order, appeal from the decision of the chair. Charts showing these motions may be added to the charts prepared for previous terms; these charts should show the kind of vote required (majority, two-thirds). A committee of English teachers might wish to devise the charts and have them prepared for use in all tenth and eleventh year classes.

With each opportunity to see parliamentary procedure in action there should be a required report on the motions used and the effectiveness of the manner in which they were presented. Observers should also check on weaknesses in procedures and reasons for these weaknesses.

GRADE 12

VOICE

AIM

To combine work on voice with work on pronunciation and articulation

TEACHING SUGGESTIONS

If analyses from preceding grades are available, the teacher should become familiar with the problems to be met and prepare to give guidance as the need arises.

To organize his own thoughts on the subject, each student may discuss and then write about his own voice, pronunciation, and articulation needs, about his degree of success in reaching minimum standards in everyday speech, about the goals he has set for himself in the development of efficient and effective use of voice, as well as its significance in the world of work.

Each planned communication activity of the term should be an opportunity for the teacher to reinforce the need for good voice use, and to keep students aware of the relationship between voice and articulation. Students should be encouraged constantly to use their voice and speech patterns effectively.

PRONUNCIATION AND ARTICULATION

AIM

To combine work on pronunciation and articulation with work on voice

MINIMUM OBJECTIVES

Correct production of the diphthongs *ua* as in p*oo*r, m*oo*r; *aw* as in d*oo*r, fl*oo*r

The avoidance of dentalization in such words as *t*ip, *d*ay, *t*oo, *d*on't

Correct use of strong and weak forms

Avoidance of misplaced stress in commonly used words

Understanding and use of standard American intonation pattern

TEACHING SUGGESTIONS

As indicated by the many oral activities planned for this grade, the final year is a time for synthesis of previous learnings. It is important for the student to realize that his correct utilization of speaking techniques will create the impression of his being a good speaker. Thus voice, pronunciation, and articulation work together to form the impression he wishes to create.

The teacher may institute new techniques for synthesizing work on voice, pronunciation, and articulation, or he may refer to suggestions given at earlier levels and repeat with variations the techniques indicated for each item to be covered.

Minimum objectives for this grade should be a natural outgrowth of all previous discussions of speech techniques, standard American speech, and strong and weak forms.

EFFECTIVE SPEAKING TECHNIQUES

AIMS

To analyze those speech elements that result in clear, forceful, colorful presentation

To develop awareness that speech causes others to think and to feel

TEACHING SUGGESTIONS

During the prepared speaking activities for this grade the teacher will seize all opportunities for guiding his pupils in understanding and utilizing the special techniques of:

Content: Repetition of words and ideas
Use of comparison
Use of contrast
Definite summation of thought

Delivery: Vocal effects — appropriate quality, volume, pitch, inflection, and rate of voice
Visual effects — suitable body action, appropriate facial expressions, and effective eye contact

In stressing the fact that these techniques result in a clear, forceful, colorful presentation, the teacher may use the instructional methods indicated at earlier levels, or he may create new methods of his own choosing.

Once these concepts and techniques have been grasped and developed, the students must realize that they are not ends in themselves. Rather, they serve the general purpose of effective speech—to convey to the listener what the speaker thinks and feels. Mastery of these techniques gives the speaker the power to make his listeners see what he sees, think as he thinks, feel as he feels.

It is the teacher's responsibility to insure that his students realize that effective speaking is a synthesis of the ideas and emotions of the speaker, the organization of those ideas and emotions into a framework, the speaker's attitude toward his subject and his audience, as well as his appearance, use of language, voice, gestures, body action, and facial expression.

LISTENING FOR COMPREHENSION

AIM

To apply previously learned techniques of listening for comprehension

TEACHING SUGGESTIONS

Early in the term the teacher should review listening techniques:

Courteous and sympathetic listening
Listening for main and subordinate ideas
Listening to comprehend the speaker's purpose
Listening to interpret significant material
Listening to discern the dominant mood or tone

At this level any technique may be isolated for direct teaching should the teacher feel it is needed. In general, however, the students should be encouraged and expected to apply daily the listening techniques learned at previous levels.

CRITICAL LISTENING

AIM

To listen in order to analyze levels of meaning of words

TEACHING SUGGESTIONS

At this level students appreciate the power and beauty of language. They may now analyze language more critically, seeking to find exact meanings of words. Respect for words is reinforced when students are familiar with the background of our language; thus the teacher may find it useful to provide a brief outline of the history of the English language and of American English. He may discuss, with appropriate examples, how our vocabulary has been enriched by borrowed words, combinations of known words used as names for new things, roots from older languages, prefixes, suffixes, meanings added to existing words, coined words, shortened old words, and slang words and expressions.

When students have such a background, they may be encouraged to listen to determine exactness of meaning as others use words. They may be encouraged to question the ideas presented to them by challenging the meanings of key words used. They may be asked to devote a section of the English notebook to recording new words heard and read. Bulletin board committees may be assigned the task of posting new words discovered in such varied contexts as: TV and radio broadcasts, assembly programs, political speeches, oral presentations in class, dramatizations presented on the professional stage.

Illustrate the fact that, while all words have a literal or denotative meaning, some words also have a connotative significance. Describe an object as "cheap" in one sentence and as "inexpensive" in another. Elicit the difference in the suggestive or associative significance of the two words. Encourage pupils to challenge one another by such demands as, "What did you mean by that?" "Exactly how are you using that word?" "Are you aware of the connotation of that word?"

APPRECIATIONAL LISTENING

Aim

To engage in a series of listening experiences for the purpose of appreciating the artistry and beauty of a variety of dramatic presentations

Teaching Suggestions

At this level students should be encouraged to listen appreciatively to the variety of dramatic presentations available to them in and out of school.

In class the teacher may plan a listening program directly related to the literature being studied. Recordings and tapes of the poetry and plays under study may be analyzed from the viewpont of the craftsmanship of the performance, as well as in terms of content.

Schoolwide dramatic productions may be approached in the same manner, pupils being encouraged to perform in them and to evaluate them.

The teacher, or the English department, should issue periodic bulletins calling attention to worthwhile radio, television, and theatre presentations. If possible, class attendance at a professional theatrical presentation should be arranged.

All of these listening activities should be followed by an evaluation period.

PERSON-TO-PERSON COMMUNICATION

Grade 12 should provide review and strengthening of all previously studied person-to-person speaking and listening skills and arts.

INDIVIDUAL-TO-GROUP COMMUNICATION

AIMS

To continue to build skill in activities for special occasions

To gain knowledge of and skill in the ways of convincing others to accept an idea

To acquire the skills necessary to persuade others to take action

TEACHING SUGGESTIONS

Motivate by a discussion of the graduation day ceremonies and the salutatory and valedictory addresses given on that occasion. Suggest that pupils investigate the meaning of each of the terms and the reasons for such speeches at graduation ceremonies. Elicit the kinds of salutatory and valedictory talks pupils would like to hear and the types of pupils they would wish to have as their representatives in public.

Have pupils analyze the purpose of each of these two speeches. Initiate a study of the composition of the audience (students, parents, teachers, relatives, guests) to determine the type of content necessary for each speech.

Introduce and define the speech of persuasion. Establish that its purpose is to persuade an audience to accept an idea or a course of action. Ask several students if they have changed any of their opinions recently. Elicit the reasons for each change. Among these will undoubtedly be, "He told me that . . . ." Point out the effectiveness of some people in changing the opinions of others.

Have pupils analyze the steps a speaker must take to persuade a listener to accept an idea. Refer to any standard speech text for the steps involved in the process of persuasion. Evolve with pupils a list similar to this:

> Present the idea itself so vividly that the listener will pay attention to what is being said.
>
> Show the need for accepting the idea and the benefits to follow from its acceptance.
>
> Summarize what has been said by giving an exact statement of the idea to be accepted.

Elicit and discuss kinds of proof which may be offered. Some of these are:

> Personal observations
> Reference to recognized authorities
> Statistics
> Analogies

Suggest that each student plan to deliver a speech attempting to persuade an audience that an idea is correct. Follow this outline or one that is similar.

Discuss suitability of such ideas as "Reading is fun." "High school students should be responsible citizens." "Do unto others as you would have them do unto you."

Assign a date for the presentation of the talk, allowing a sufficient interval of time for the necessary research and planning involved in such a speech.

Review methods of research covered at earlier levels.

Review the steps in preparing an extemporaneous presentation.

Discuss the importance of confidence and forcefulness of the speaker's manner in presenting his idea. Point out the importance of effective voice and acceptable pronunciation.

Plan for presentation of the speeches by grouping related topics.

Discussion may follow each speech or each group of speeches on similar ideas. Evaluation should include these points:

> What idea did the speaker want the audience to accept?

What was the speaker's final purpose in wanting his idea to be accepted?

Why is this idea important?

What were the speaker's reasons for accepting this idea? Are they valid reasons?

Did the speaker leave out any important information?

Did the speaker's manner and voice help to persuade the audience one way or the other?

Was I persuaded to accept the idea? Why? Why not?

Evaluation of the validity of the reasons given by the speaker should include reference to the kinds of proof used. The teacher might also ask: "To what extent are we convinced by the way things are said as compared with what is said?" The evaluation of the effectiveness of the speech should include reference to the planning and manner of presentation of the speech.

Motivate the second speech — to persuade others to take action — by giving a talk persuading the class to plan a project: to visit a cultural center, to become involved in a school or community activity, to contribute time and talent to a worthy charity. Make your enthusiasm for the project an outstanding feature of the talk.

After assessing the responsiveness of the class, ask pupils to analyze the steps taken to persuade them. This analysis should be directly related to the principles formulated in the study of the speech to persuade an audience to accept an idea. It should lead to the realization that in this kind of speech a very definite explanation of how to take action is an additional factor.

Ask students to plan a speech to persuade the class to do a specific thing. Give guidance and approval in the selecting of topics, and allow sufficient time for preparation.

During the interval allowed for preparation of the speech, collect and correct the outlines and review the need for effective voice and speech in such a talk. Take time for drill to correct general weaknesses.

Evaluation following the speeches should include these questions:

What did the speaker want me to do?

Is it possible for me to do it?

Do I want to do it?

Why do I want to do it? Why do I want to refrain from doing it?

In summarizing the value of this type of persuasion, refer to its usefulness in each student's present and future life.

ORAL READING

AIMS

To read newspaper articles orally for the purpose of effectively and correctly conveying information written by others

To read aloud effectively to share with others an appreciation of descriptive passages in literature

To read aloud effectively to share ideas with others

TEACHING SUGGESTIONS

Choose two newspaper articles, equally well-written, and of equal interest to the class. Read one aloud to the class in a dull, uninteresting manner; read the second effectively. Discuss which article seemed more interesting, and evolve with the group reasons why this was the case. Conclude that the major difference was in the reading rather than in the content or the style of writing.

Lead pupils to the realization that reading aloud to convey content requires the same effective speaking techniques as reading for mood. Have the class analyze the first article read to determine its meaning. Then, using small units of the selection, have them decide upon appropriate phrasing, stress, and rate. Call upon volunteers to utilize the suggestions made for each of several readings of the article. Allow the class to select the most effective reading.

Issue copies of one newspaper article to half the class and copies of another article to the remainder of the class. Assign study of the articles in preparation for reading them at the next class session.

Challenge each volunteer reader to make his article the most interesting by an effective use of the reading techniques necesary to accomplish his purpose. Have pupils analyze the results of the various readings, stressing always the importance of audience understanding and appreciation of content.

Summarize by having the class list the special techniques necessary for effective *informative* reading.

Reading aloud in order to share with others an appreciation of descriptive passages may become a part of the study of the literature of the term. As the class discusses descriptive passages, read them aloud effectively. Then assign the oral reading of special sections for the following class session. At the time the assignment is given, include a review of oral reading techniques previously studied. When the selections are presented, several students should be called upon to tell how the readings helped them to appreciate the author's description. If the readings did not help such appreciation, elicit the reasons why, and ask pupils to give suggestions for improvement.

After compositions have been corrected and revised, request that they be read aloud on the following day. In preparing students for the oral reading, review techniques of emphasis previously studied, and discuss the importance of good audience contact in sharing one's ideas. Where drill is needed, it should be given at the time the oral reading assignment is made. Class discussion following the oral presentation of the compositions should stress interest in the ideas presented, enjoyment or originality, and the ways in which effective reading techniques helped students to present their ideas effectively.

DRAMATIZATION

AIM

To produce and present before an audience a play (one-act or full-length) or related scenes from several plays

TEACHING SUGGESTIONS

As a culmination of the work in dramatization as a communication art, a play is produced for presentation before an audience of the students' choice. Another class, an assembly group, or specially invited parents and teachers may comprise the audience.

Since this activity forms a legitimate part of the student's study of literature, the play chosen should possess a high degree of literary merit. Choosing the play should be a special project based on the students' knowledge of good literature.

Use the "casting" period as the basis for discussions of meaning, characterization, and appreciation. Suggestions for improvement in voice and speech can be made at this time.

Set specific goals for the performance:

> It must reveal an understanding and appreciation of good literature.
>
> It must represent a genuine sharing of literature between performers and audience.
>
> It must demonstrate competence in use of the speaking and dramatizing skills studied through the years.

Because an activity such as that can become too time-consuming in relation to the other work of the term, it is essential to plan and follow a time schedule. Choose a student director or assistant director who can work with members of the cast outside of class. Keep to a minimum such phases of production as scenery, props, costumes, and makeup. Provide for their preparation in after-class meetings. Class time spent in rehearsal should deepen every pupil's appreciation of literature. Time spent on improving the voice and speech of one student should be so organized that the entire class will gain knowledge of voice production, pronunciation, and techniques for speech improvement.

The preparation of invitations to the performance should be one of the writing activities of the term. The invitation itself, or the written program, or the student who introduces the production, should make clear to the audience the goals of the class in presenting this performance.

If the production of a play involves too great a variety of activities, or presents too many insurmountable obstacles, plan a program of scenes which can be given without scenery or special costumes. Use the planning of this type of program as a basis for review of the literature studied throughout the school years.

Select short scenes, each involving only a few characters. Assign a different student director, and choose individual pupils to introduce each scene. This will insure maximum student participation.

Integrate the writing of introductory materials with the composition work of the term. Use the introductory speeches to provide review of previously studied public-speaking techniques.

Plan the program so that it will increase enjoyment of literature on the part of the audience and sensitivity to literature on the part of the participants.

GROUP DISCUSSION

AIMS

To develop awareness of the importance in a democracy of the individual's presentation of ideas and points of view

To develop awareness of the importance in a democracy of questioning the ideas and points of view presented by others

To provide opportunity for pupils to participate in a forum

TEACHING SUGGESTIONS

Discuss the importance, in a democracy, of hearing informed speakers talk on topics which affect our way of life. Explain that one of the ways in which we may all participate in learning is through the use of the forum. Inform pupils that there are different types of forums, but the simplest forum is the presentation of a speech or speeches by one or two speakers, followed by a question-and-answer period.

Elicit and list several suitable topics about which pupils are concerned. Volunteers for the forum should be forthcoming. If necessary, assign a few speakers, or have the class elect speakers for the forum.

Review the special occasion talk introducing a speaker. Review also the duties of the chairman in group discussion, Have one of the forum members act as chairman.

After the presentation have the class evaluate the worth of the forum, and consider evidence of growth on the part of the chairman, the speakers, and the audience participants.

PARLIAMENTARY PROCEDURE

AIMS

To practice parliamentary procedures

To introduce privileged motions

TEACHING SUGGESTIONS

To be ready for the use of parliamentary procedure during the year, the teacher should review what has been learned about parliamentary procedure. (See Grades 7 through 11.) To *main motions, subsidiary motions,* and *incidental motions* he should add *privileged motions:* call for the orders of the day, rise to a question of privilege, recess, adjourn, fix time for reassembling. As in previous grades, visual materials permanently on display will be helpful.

An excellent use of parliamentary procedure is in conducting general class business. The teacher should try to arrange for some pupils to attend G.O. and other school-wide meetings to observe parliamentary procedure in action, and then report back to the class. The teacher should then set up meetings to help the class put their knowledge of parliamentary procedure into practice, and should act only as a guide and observer during the proceedings.

CHAPTER III

The Speech Fundamentals Course

A. OVERVIEW

Speaking and listening are the principal means through which people communicate, clarify their ideas and beliefs, and share knowledge, experience, and emotions. People speak and listen more than they write. Each pupil needs guided speaking experiences to help him reach the limit of his capacity to communicate easily and clearly in acceptable American speech. He needs the ability to listen attentively, discriminatingly, and effectively. He needs training in the speech arts to develop as a creative person.

These needs and the related skills of oral communication are sufficiently complex to require the services of specialists in the field — trained and licensed speech teachers — and a concentrated period of study. The course in Speech Fundamentals, planned to serve these needs, is a full-term course, part of the eight-term sequence in English language arts in the high school. The optimum placement of the fundamentals term is during the eleventh year. It does not serve as a substitute for speech correction classes for pupils needing specialized instruction, nor for advanced courses designed for pupils especially interested in speech activities.

The literature to be studied in this term consists principally of poetry and drama, and is related to the units in oral interpretation and dramatics. Development of skills in writing and language is continued in relation to the various speech units.

B. AREAS OF SPEECH COVERED IN THE FUNDAMENTALS COURSE

Listening
Voice and Diction
Group Discussion
Parliamentary Procedure
Dramatics
Public Speaking
Oral Interpretation of Literature

Instruction in each of these areas is based on the concept that communication is an activity involving speakers and listeners, action and reaction. Success in reaching others through the spoken word and in obtaining response is a primary objective to be established immediately, maintained throughout, and used as a principal criterion in evaluation.

The seven areas in speech instruction were selected to develop individuals able to function as responsible citizens and as competent, creative human beings. This course of study, however, is flexible. The suggested content and activities are aimed at pupils of average ability, but as in all cases teachers should adapt the material to the individual needs and abilities of pupils. The areas covered in any particular school will depend upon the needs of the students and the limitations of time. Four or five units rather than all seven may be treated.

1. Voice and Diction

AIMS OF THE UNIT

To instill a desire for excellence in speech performance and to set in motion the continuing process of speech improvement

To understand how voice and speech are produced

To develop a pleasant, audible voice and correct, intelligible diction

CONTENT OF THE UNIT

The physiology of voice and speech production:

- Respiration (diaphragm, lungs, abdominal muscles)
- Phonation (larynx, vocal cords)
- Resonance (pharynx, mouth, nasal cavity)
- Articulation (lips, teeth, tongue, hard palate, soft palate)

Characteristics of voice:

- Power (volume, intensity)
- Pitch (inflection, intonation)
- Quality
- Duration

Voice problems:

- Nasality
- Denasality
- Hoarseness
- Breathiness
- Monotony
- Inadequate volume and resonance
- High pitch

Voice and personality:

- The relationship between voice and personality
- How voice reveals personality

Acceptable standards of speech:

- Degrees of formality in speaking
- Regional speech
- Deviations: community localisms, nonstandard dialects

Spoken language:

- Differences between the spoken and the written word
- Phonetics as a tool for speech improvement
- Types of sounds: vowels, diphthongs, consonants

Articulation and pronunciation:

- Distortion of speech caused by omissions, substitutions, additions, and excessive assimilation
- Diagnostic testing to discover speech distortion
- Correction of distortions revealed by diagnostic test
- Strong and weak forms
- Stress, syllabication, diacritical markings
- Discriminatory listening for sound differentiation

TEACHER ACTIVITIES FOR THE UNIT

Use charts and models to present information regarding anatomy and function of the speech mechanism.

Show films, such as "Your Voice," to illustrate the functioning of the speech mechanism.

Use professional and homemade equipment to illustrate breathing, phonation, and resonance. Bell jar, balloons, tuning fork, graduated cylinders, boxes, rubber bands, violin string and bow, megaphone, and the like may be utilized.

Guide group exercises to improve breathing, phonation, resonance, articulation, variety of rate, pitch, and force of voice.

Evaluate pupil speech.

PUPIL ACTIVITIES FOR THE UNIT

Prepare, with the help of the teacher, a "Speech Evaluation Chart." List, in cooperation with the others in the class, the characteristics of good speech. Use these as a guide for individual and group improvement. Choose a model of good speech and try to emulate this model.

IMPLEMENTATION

Early in the term record each pupil's speech. Play it back to develop the pupil's auditory discrimination and to enable him to evaluate his speech. Assign individual corrective exercises as needed. Record each student's speech again at the end of the term. Play both recordings and compare them. Use recordings as motivation for continuing improvement.

Diagnose pupils' speech to determine individual errors and those common to the group. Isolate incorrect sounds. Correct through ear-training, analysis of production, discussion of exact nature of error (lengthening, nasalizing, omitting, adding, substituting, unvoicing, or dentalizing). If the pupil cannot hear an error, have him repeat the sounds in isolation and in nonsense syllables *(tay, tee, tie, toe, too)* until he can "hear" the error. If necessary, other students (or the teacher) may repeat the correct sound after the pupil's utterance until his auditory acuity has improved. Then the teacher plans for and conducts short, energetic, periodic speech drills at the beginning or end of periods to achieve correction of diagnosed speech errors.

2. Listening

AIMS OF THE UNIT

To develop skills, concepts, and attitudes essential to good listening habits

To develop the ability to distinguish between the specious and the valid in what is heard

To develop listening attitudes and habits which increase enjoyment of the arts dependent upon the spoken word

CONTENT OF THE UNIT

Nature of listening (an *active* process)

Types of listening:

- Appreciative
- Informative
- Critical

Techniques of listening:

- Listening for specific reasons
- Constant and simultaneous reacting and evaluating
- Anticipating the speaker's next point
- Identifying supportive or illustrative material
- Mental outlining
- Taking notes

Recognition of the need for desirable attitudes:

- Fair, favorable attention
- Separate evaluation of content and delivery
- Suspension of judgment until a speech or performance is completed
- Willingness to concentrate

TEACHER ACTIVITY FOR THE UNIT

Assign the preparation of a four-to-five-minute speech, the purpose of which is to persuade. Select a limited number of speakers to prepare short quizzes. After one of these speeches has been delivered, give a quiz to the class members. Evaluate the papers. Evaluation should reveal individual and group weaknesses, their type, and relative frequency, such as: "Do more listeners miss important implications than important statements?" The results should suggest ways to improve listening techniques. Use these quizzes selectively, possibly one or two per week.

PUPIL ACTIVITIES FOR THE UNIT

Cooperatively prepare a chart of "good listening habits," and use the chart to check listening effectiveness. Such habits as these might be included: identifying the purpose of the speech, isolating the major arguments, searching for proof, avoiding distractions, giving the speaker fair attention.

Present short, simple sets of directions or explanations for making or assembling something. After each short talk, be prepared to tell, in your own words, what the speaker has presented.

Listen to a speech that is being televised. Summarize the speaker's main points, supportive proofs, fallacies, hasty generalizations, new or unusual words, and the like.

3. Public Speaking

AIMS OF THE UNIT

To gain a sense of responsibility for ethical behavior in the public speaking situation

To acquire ease in speaking before an audience

To develop facility in the use of research techniques

To acquire ability to organize ideas into a cogent entity

To learn how to hold the attention of an audience: utilization of supportive and illustrative material, effective use of the techniques of delivery

To establish habits of critical and appreciational listening

CONTENT OF THE UNIT

Purposes:

- To inform
- To entertain
- To convince
- To persuade
- To inspire

Methods of presentation:

- Reading from a manuscript
- Memorized delivery
- Impromptu delivery
- Extemporaneous delivery

Audience psychology:

Differences in attitudes, knowledge, maturity, cultural background, and occasion

Methods of adapting the speech to these differences, in preparation and presentation

Basic human appeals (duty, honor, loyalty, security, love, prestige)

Selection and limitation of topic:

Appropriateness of topic to audience, speaker, occasion, time

Choice of general purpose (See purposes of public speaking.)

Choice of specific purpose

Research techniques:

Getting the information

Using the card catalog, reference books, including the *Readers' Guide,* vertical file, newspaper "morgue," and interviews

Taking notes to record facts, opinions, quotations, examples; to paraphrase or copy important quotations verbatim; to identify sources and note titles, authors, dates, pages

Organization:

Divisions of a speech

Introduction: Statement of specific purpose, device for interest

Development: Selection of important ideas; supportive material (facts, examples, authorities); appropriate interest-getting materials (examples, anecdotes, comparisons and contrasts); appropriate sequential arrangement; conclusion (restatement of specific purpose, interest device)

Outlining procedures as aids in speech delivery

  Systems: Any logical and consistent use of symbols

  Types: Key words or phrases, full sentences, or a combination

Criteria for establishing validity of supportive material:

Judging validity of facts

Is there a high degree of probability that the fact is correct as asserted?

  Can the asserted fact be investigated by listeners?

Is the reporting of the asserted fact complete?

Judging the validity of authority

Is the authority qualified?

Is the authority in a position to know or interpret the facts?

Is the authority unbiased?

Is the authority supported by other evidence or authority?

Judging validity of statistics

Do the statistics cover a sufficient number of cases?

Are the statistics taken from a reputable source?

Are the statistics open to objective examination?

Are the statistics relevant to the problem under discussion?

Do the statistics refer to comparable items?

Are the examples typical?

Do the examples represent a large enough sampling to justify generalization?

Are the facts concerning the examples verifiable?

Are there contrary examples which have not been considered?

Style:

Use of vivid, specific, appropriate words

Effective sentence structure (parallelism, climax variety, rhetorical question)

Use of personal element in ideas and language

Delivery:

Visual aspects

Eye contact

Appearance

Posture

Gestures

Facial expressions

Control of mannerisms

Vocal aspects

Volume

- Pitch
- Rate
- Emphasis and subordination

Listening (see unit on "Listening"):

- For critical evaluation
- For appreciation of ideas and presentation

TEACHER ACTIVITIES FOR THE UNIT

Assign preparation and delivery of a speech involving visual aids. Prior to the delivery the class discusses ways to achieve visual effectiveness, such as stance at the board, determining proper size of object for display, distance at which object is held. Using visual aids is particularly helpful in an early speech assignment because the movements necessary to demonstrate a visual aid help pupils to overcome fear and provide a feeling of security.

Assign, well in advance, a speech requiring library research, note-taking, and preparation of a bibliography. Arrange with the librarian for the speech class to receive instruction on the use of the library resources.

Train pupils in critical listening by having them evaluate speeches of classmates; by conducting exercises involving the use of recorded and taped speeches, and directing pupils to select main ideas, supporting statements, factual evidence and requiring them to recognize implications and draw inferences from selected speeches.

Assign oral reports on the biographies of outstanding speakers of the past and present.

PUPIL ACTIVITIES FOR THE UNIT

Study a number of outstanding speeches, and develop criteria governing the selection of topics for speeches in terms of audience, occasion, time, and speaker.

Study effective introductions and conclusions. (Introductions include the startling statement, pertinent question, quotation, illustration, anecdote, humorous reference. Conclusions may be in the form of the summary, illustration, appeal for action, ethical appeal, quotation, joke, anecdote.)

The teacher and the pupils cooperatively prepare a "Speech Evaluation Chart" with provision for teacher comments. The pupil keeps the chart for guidance in improving subsequent speeches and hands it to the teacher for written comments on each speech.

IMPLEMENTATION

The introductory part of a speech has two purposes: to arouse the attention of the audience and to lead its thinking to the subject of the speech. The teacher brings in duplicated examples of the beginnings of a number of actual speeches taken from books, from *Vital Speeches*, or from newspaper accounts. The effectiveness of these speeches should be evaluated in terms of their achieving the purposes of an introduction. The teacher and the pupils prepare a list of devices culled from these sources to serve as a help in the pupils' speech experiences. For immediate activity, pupils are assigned the writing of an introduction, each row using a different, specific device. Selected students read these introductions, and class evaluation follows. These readings will serve as a check on student understanding of the techniques taught.

To teach the outline, the teacher prepares in advance a broad topic, such as "A Trip I Took," which may be limited to a specific purpose, e.g., to entertain, in which case the narrowed topic might be "A Trip to California Holds Many Surprises." Additional examples include "Baseball" — to inform — "What Factors Make a Championship Team?" and "Student Government" — to convince — "Each Student Should Join the Student Organization." The class is invited to offer ideas (brainstorming technique) which might be used to develop the topic. An extensive list is placed on the board. Then the teacher asks the class to select from the unlimited list the main points which support or explain the specific purpose. (For example, he asks, "What factors make a championship team?" — They answer, "Good players; teamwork, effective management.") The specific purpose and these main points are placed on another board. Then the teacher asks students to select the ideas which will support or illustrate these main points, and the ideas selected are also listed on the second board under the proper main points. A moment is taken to eliminate those ideas which are not pertinent and to add new supportive or illustrative material. The class is asked to put the items in logical order. Then the teacher elicits the symbols used in outlining and asks the students to place them next to the appropriate items.

The students have been asked to prepare a persuasive speech. They have previously learned the difference between facts and opinions. A relevant class activity may be to determine types of proof and to establish criteria for evaluating them: authorities, facts, statistics, and examples. The teacher should prepare in advance examples of proofs which are patently invalid or open to doubt (e.g., a student offers as an authority a member of one political party criticizing a member of another political party who is running for office; facts from a magazine constantly besieged by libel suits are quoted as proof; a famous statesman who failed in high school is offered as proof that dropping out of high school is not harmful). The students comment on the validity of the examples and isolate the reasons for their judgment. As a result, criteria are listed on the board: Authority — Is the speaker generally informed, particularly informed, unprejudiced? Facts — Are they accurate, relevant, drawn from reputable sources. Statistics — Are they slanted, recent? Are they culled from a large and varied sampling? Examples — Do they have direct bearing on assertions? Are they typical, sufficiently numerous? The students are asked, as an assignment, to give in writing five valid proofs of ideas relevant to the forthcoming speech.

4. Oral Interpretation

AIMS OF THE UNIT

To develop oral techniques for projecting the ideas and emotions of poetry and prose, thus effecting a more penetrating and appreciative analysis of literary works than is possible through silent reading alone

To develop oral techniques for imparting the writer's meaning and mood

To develop self-confidence and poise before an audience

To broaden and enrich understanding and appreciation of life and literature

CONTENT OF THE UNIT

Definition: The translation of written language into thoughts and emotions by the voice and actions of the reader

History and place in the world today

Comparison and contrast with acting

Understanding the author's meaning: central and subordinate ideas, language barriers (literal and figurative), *literary allusions, imagery, figures of speech, phrasing* (division of material into thought units), *emphasis and subordination* (identification of key words), *background material* (biographical data and social milieu), *relationship of student's experiences and author's ideas*

Sensing the author's mood: meaning (relationship to mood), *rhythm, rhyme, assonance, alliteration, onomatopoeia, effective words, style*

Speech delivery: emphasis (new ideas, main ideas, contrasts, comparisons, purposeful repetitions), *pitch, volume, quality, phrasing and pausing, rate, inflection, intensity, rhythm, the "unstopped line," body movement and gesture*

TEACHER ACTIVITIES FOR THE UNIT

Assign students to prepare to read aloud a poem or a prose selection, to be followed by a class critique.

Choose the best readings and record them for use at a later date.

Invite the best readers to read before other classes.

PUPIL ACTIVITIES FOR THE UNIT

Listen to recordings of readings by professional artists. Evaluate these readings for effectiveness in transmitting meaning and mood.

Listen to radio and television programs featuring oral readings. Prepare to discuss and evaluate these readings in class.

Select a musical recording to be presented with one's own reading as "mood music."

Present a program of readings for a school assembly. Individual as well as choral readings should be used.

IMPLEMENTATION

Place on the board a simple, short passage, such as Poe's description of the House of Usher which, when phrased appropriately, will convey mood as well as meaning. Ask several students to read the passage aloud. Ask the class to determine the meaning and mood, and to explain how each was conveyed by the readers. *Phrasing,* the grouping of words into thought units, and *pausing,* the method of separating phrases, are explained. The teacher distributes pairs of sentences or brief passages which will convey different meanings when they are phrased differently:

> *Mother/without her home/is lonely.//*
> *Mother/without her/home is lonely.//*

The students indicate pauses by vertical lines and then volunteer to read the paired exercises aloud. Attention is called to the use of an upward glide in the pitch to indicate the end of a phrase in which the thought is not finished. Distribute material reflecting emotions (anger, pride, tenderness), such as passages from Miller's *Death of a Salesman*. Ask students to indicate and demonstrate places where pausing emphasizes the emotions expressed by the author. Students discover that pausing before or after a word can establish the mood and that there are two major purposes of phrasing: to express meaning and to establish mood. Distribute copies of a poem of high literary quality, but one which does not present language barriers. Have students phrase and read stanzas, illustrating pausing. Others question or comment on the effectiveness of the phrasing. Culminate by having readings of the complete poem by two or more students. If the poem is suitable, choral reading may be used.

As a culminating activity, assign the preparation and reading aloud of a number of poetic and prose selections on a central theme: nature, love, death, courage, pride, people, humor. Each student's presentation should take four to five minutes. Allow a minimum of three weeks for preparation. Plan to hear a maximum of five students per period. Provide a reading stand. (A music stand will suffice.) Each student introduces his program in approximately thirty seconds, indicating the theme and why he selected it. In addition, he makes a few short comments before the reading of each selection. At the conclusion of each performance, the "artist" calls on his classmates for an evaluation of the appropriateness of the selections in reflecting the chosen theme, the quality of the selection, and the effectiveness of the reading in transmitting the writer's meaning and mood. The teacher writes brief comments on a "Speech Evaluation Chart" to be kept by the student and makes appropriate oral comments as needed.

5. Dramatics

AIMS OF THE UNIT

To gain understanding and appreciation of drama and theater

To develop awareness and appreciation of contemporary offerings in theater, motion pictures, television

To increase understanding of human behavior and human relationships

To develop desirable traits of character and personality through a discussion of themes, characters, and situations

To develop dramatic talent through characterization and performance

To continue growth in speech skills as established in previous units

To develop poise and ease of manner

To enlarge opportunities for enriched use of leisure time

CONTENT OF THE UNIT

History: Origin and development of drama and the theater (ancient and medieval religious plays; Greek, Roman, Elizabethan to contemporary; Japanese Noh plays, Kabuki theatre, current developments in Asia and Africa)

Forms: Tragedy, serious drama, melodrama, comedy, farce, masque

Elements: Theme, plot, characters, setting, dialogue, mood, atmosphere, conflict

Stage terminology: Proscenium, theatre-in-the-round, thrust stage, apron, downstage, upstage, stage right, stage left, set, cyclorama, flats, wings, blocking, cross, business, stage movement, cue props

Characterization: Analysis of motivating forces and interrelationships among characters; factors in comprehension of specific characters (age, sex, appearance, emotion, speech, intelligence, education, and economic, social, and cultural background); projection of character through voice, speech, body action (walk, facial expression, gesture, mannerisms); technical aids (costume, makeup, props)

Appreciation: Awareness of separate elements of theatre (script, acting, direction, production); awareness of new movements (theatre of the absurd, thrust staging, modern departures from the "well-made" play); drama as projected through mass media (motion pictures, television, radio); consideration of similarities and differences between these forms and legitimate theatre productions, including the advantages and disadvantages of each.

TEACHER ACTIVITIES FOR THE UNIT

Assign the reading and analysis of play reviews for purposes of developing critical concepts.

Assign the reading or viewing of a play, to be followed by a written analysis dealing with theme, plot, characters, setting, dialogue, and style of the play.

Plan a group trip to a professional production.

PUPIL ACTIVITIES FOR THE UNIT

Read and analyze a one-act play for theme, plot, setting, relationships of characters.

Discuss characters in the play from the viewpoints of motivation, background, interrelationships, and growth.

Practice projecting the various qualities and attributes of a character through modifications in voice, speech, and body action.

Read a book or article dealing with the theatre, with actors, or with acting, and report on it in class.

Listen to recordings of scenes from plays, and analyze the interpretation of scenes.

As a member of a small group, select, interpret, and rehearse a scene to be presented to the class.

Evaluate pupil presentation of scenes in terms of appropriateness of choice of scene and effectiveness of creation of mood and character projection.

IMPLEMENTATION

After a play has been read and analyzed, and means of projecting characterization have been discussed, the teacher and class develop criteria for selection of suitable scenes for presentation as a culminating activity. The teacher elicits those scenes which the students feel are worthy of dramatization. Those chosen are listed on the board. Students are asked to determine which scenes might be eliminated, which are optional, and which offer the greatest dramatic possibilities. From their reasons, criteria are developed and listed on the board, such as "They reveal character, are dynamic, include 'sparkling' dialogue, are climactic, are brief enough to be presented in class time." With the criteria in mind, the class re-evaluates and makes a final selection of scenes. Student directors and casts for each scene are selected. Each cast then meets with its director to plan for rehearsals. A performance schedule is determined, allowing sufficient time for rehearsal.

6. Group Discussion

AIMS OF THE UNIT

To continue growth in communication skills as taught in the unit on "Public Speaking"

To develop skills in cooperative problem-solving

To learn to withhold final judgment until all the available facts are known

To develop respect for the opinions of others

To develop ethical attitudes conducive to living in a democratic society

CONTENT OF THE UNIT

Nature and purpose of group discussion (organized, cooperative problem-solving); discerning the differences between group discussion and debate

Types: Symposium, panel, forum, and variations of these types

Preparing to participate in group discussion (steps in problem-solving):

Defining and locating the problem
Exploring the problem (research)
Establishing criteria for selecting possible solutions
Finding and evaluating possible solutions
Selecting the best solution

Review of criteria for establishing validity of supportive material (see unit on "Public Speaking")

Pitfalls in reasoning

Fallacies of evidence: Use of inadequate facts; reliance upon unqualified opinions; use of inadequate statistics; use of unrelated examples.

Fallacies of argument: Faulty deduction, induction, analogy, causal relationship

Propaganda devices: Name-calling; glittering generalities; transfer; testimonial; plain folks; card-stacking; band wagon (See page 100, *Handbook for English Language Arts, Grades 5-12: Reading and Literature,* published by the Board of Education, City of New York, Curriculum Bulletin No. 10, 1967-68 Series.)

Topic selection: General interest; availability of research materials; suitability to time limitations; question of policy

Phrasing of topic: As a question; positive approach; limited in scope

Planning and research: Formation of committees; choice of chairman (leader, moderator); subdivision of topic; division of labor in regard to areas of research; reading, interviewing, observing; planning of group agenda after research has been completed

Attitudes and skills for all participants (leader, discussants, audience)

Ability to use evidence and argument objectively

Desire and ability to work toward a consensus or solution acceptable to as many group members as possible

Ability to listen discriminatingly

Ability to speak intelligibly

Ability to reserve judgment

Ability to adhere to topic

Consideration for the rights of others

Ability to contribute actively and concisely

Ability to evaluate the contributions of others

Particular responsibilities of the leader

Introducing the topic and speakers

Initiating discussion

Creating and maintaining a cooperative atmosphere

Resolving conflicts fairly and constructively

Keeping the discussion moving toward a consensus

Asking stimulating questions

Insuring balanced participation

Summarizing accurately, concisely, and impartially

Role of the teacher as guide

Helping pupils evaluate the discussion in terms of skills, preparation (knowledge of content), attitudes, and participation

TEACHER ACTIVITIES FOR THE UNIT

Assign the viewing of a discussion program for the purposes of comparing the organization and techniques with those taught and used in class.

Launch several group discussions on topics of interest to students.

PUPIL ACTIVITIES FOR THE UNIT

Develop criteria for choosing and phrasing topics for problem-solving discussion.

Establish the responsibilities and qualifications of discussion leaders, participants, and audiences.

Examine cartoons and editorials to determine and evaluate validity of arguments and persuasive appeals.

Determine the format of the general discussion outline and the variations needed for panel, symposium, and other forms of discussion.

IMPLEMENTATION

After the steps in problem-solving have been determined in class, the assignment is to have each student select a personal problem (how to get a new dress; how to decide on a college; how to improve study habits). Each student uses the steps in problem-solving to outline his approach to his individual problem. The next day, some of these are placed on the blackboard and are evaluated by the class. Suggestions and corrections are made in terms of the problem-solving format.

There are several methods of launching a group discussion. One is to elicit a number of discussion topics from the class, and then allow pupils to select the topic they wish to discuss. (The weakness in this method is that many students may select the same topic either through interest or because their friends have selected it. The teacher is thus forced to make the final selection of committees.) Another method is to assign each row to serve as a committee. (The weaknesses in this method are that there is lack of choice, that there may be a different number of students on each committee, that all participants may be of the same sex.) Another method is to prepare slips of paper marked A-1, A-2, through A-5, for each group of five. Take the slips and shuffle. Have each pupil select a slip. The committee will consist of all pupils with slips marked with the same letter. Each committee meets in a different part of the room to select a chairman and a topic. The teacher moves from group to group helping with this selection. Once a topic is selected, it is announced and reserved for that committee. A time schedule is arranged so that each committee knows when to report. Pupils arrange to meet after school, or take limited class time to meet and subdivide the topic. Periodic meetings are arranged for committee members to confer on progress. Before each class "performance" the teacher meets with the committee for examination of outlines and a "run-through" of the discussion. This is not a rehearsal. Each participant states briefly the material he will cover (facts, arguments, and conclusions to be presented). This type of planning session insures that the participants are prepared. Suggestions are given and changes are made when necessary. The discussion is followed by a student and teacher evaluation of the committee as a whole and of individual particpants. (Caution: Allow at least three weeks for research and preparation. Discussions must be planned well in advance of the actual performance.)

7. Parliamentary Procedure

Aims of the Unit

To develop a respect for rules of fair play in the conduct of human affairs

To develop an attitude which guarantees the rule of the majority while respecting the rights of the minority

To develop a basic knowledge of parliamentary procedure and the ability to conduct meetings and carry on business effectively

Content of the Unit

Purposes:

To conduct business in an orderly fashion

To save time

To insure every member of the group an equal chance to introduce, discuss, and vote on issues

Definition of frequently used terms: constitution, by-laws, business, minutes, quorum, motion, floor, second, in order, amendment, debatable, amendable, majority, plurality, open ballot, closed ballot, general consent

Order of business:

- Call to order
- Roll call
- Reading of the minutes
- Reports of officers
- Reports of boards and standing committees
- Reports of special committees
- Unfinished business
- New business
- Adjournment

Duties of officers: president, vice-president, secretary, treasurer

Types of motions:

- Main (concerning the presentation of business)
- Subsidiary (concerning the disposal of motions)
  - To postpone indefinitely
  - To amend
  - To refer to a committee
  - To postpone to a certain time
  - To limit or extend the debate
  - To call the previous question (call the question)
  - To table (lay on the table)

- Privileged (concerning privileges of the members)
  - To call for the orders of the day
  - To raise a question of personal privilege
  - To take a recess
  - To adjourn
  - To fix the time at which to reconvene

- Incidental (concerning matters relating to other motions)
  - To suspend rules
  - To withdraw a motion
  - To object to the consideration of a question
  - To rise to a point of order
  - To appeal the decision of the chair

TEACHER ACTIVITIES FOR THE UNIT

Assign pupils to report to the class on the study of a particular aspect of parliamentary procedure.

Show the film "Parliamentary Procedure in Action."

Assign pupils to attend meetings or community organizations which operate under rules of parliamentary procedure.

PUPIL ACTIVITIES FOR THE UNIT

Engage in a discussion of the purposes of parliamentary procedure, the order of business, and the various types of motions.

Arrange for the class to participate in activities that may be carried out according to the rules of parliamentary procedure, such as discussions on current school or community problems, scheduling of plays for class or school presentation, types of works of greatest interest for the class, or other school business. Preliminary activities will include the election of officers; selection of committees; learning how to make, second, and vote on motions.

CHAPTER IV

Acquisition of Standard English Patterns

A. OVERVIEW

All speakers in so large a country as ours use dialects, both regional and socioeconomic in origin. All dialects of a language tend to share the same basic grammatical, semantic, and sound systems. Consequently, in our country most speakers of the various dialects of geographic regions and socioeconomic classes may encounter only momentary difficulties when they meet and converse. Standard American English, however, is the language pattern that is habitually used — with some regional variations — by most educated, English-speaking persons in the United States. It is the variety of language that facilitates ease of communication in a complex and highly interdependent society.

The speech of a proportion of speakers in each region, on the other hand, differs from the standard English of that area. Often these speakers are not readily comprehensible to others and are not able to comprehend others. Their lack of command of standard English results both in learning disabilities and in career handicaps. Upward mobility in careers and socioeconomic class is obviously hindered. Since speech is the pivot for all language arts activities and the focal point for the total language development of the individual, the responsibility falls upon the teacher of the English language arts to provide instruction in the standard English of the region if every citizen in the community is to fulfill his potentialities.

Teacher and Pupil Attitudes

Teachers should accept pupils' nonstandard dialect in appropriate situations and build on the language pattern which pupils have been accustomed to using. It may be reassuring to pupils to learn that many features of nonstandard dialects were once characteristic of standard speech. Double negatives, for example, are found in sixteenth and seventeenth century literary works.

Each pupil should be allowed to use his own language pattern while he gradually acquires the ability to exercise command of standard English in required situations, as in school or in a business office. Avoiding rejection of pupils' language patterns forestalls undesirable psychological effects; these would soon become apparent in decreased enthusiasm both for using language and for learning in general. Standard English thus becomes additive as another available set of language patterns while the original dialect may still be spoken in situations which the individual considers appropriate.

Both teachers and pupils, moreover, should be aware of the infinite variations in the many dialects of American English, both regional and social. An understanding of the social implications is essential.

Causes of Resistance to Language Change

Language is so ingrained in personality that change can be effected only by individuals who are properly motivated. Such motivation must overcome these obstacles:

Self-consciousness about the language of family, friends, community, and socioeconomic class

Pressures exerted by adolescent peer groups against deviation from their accepted language patterns

Past censure of pupils' language which they have interpreted as rejection

Variations in different teachers' language patterns, resulting in confusion for pupils needing a standard model

Past experience with negative correction of isolated items of linguistic behavior instead of positive teaching within a total system

Pathways to Acceptance and Use of the Standard English Spoken in the Region

Directions in which teachers can move to effect language change successfully are the following:

Early and continuous training in standard English speech with greatest emphasis on oral language at all levels of instruction

Utilization of many diversified oral approaches in the classroom to enhance interest and increase the rate of acquisition of standard English speech

Continuous review of standard speech patterns and sounds previously mastered

Maintenance of a relaxed classroom climate where pupils feel free to speak and to accept peer criticism in a workshop atmosphere

Use of interrelationships of speech with other aspects of the language arts to provide reinforcement for oral expression in standard English

Provision for pupils to acquire good diction—without concomitant discomfiting corrections by the teacher—through real and vicarious experiences, through media, and through active participation in discussions of all types

Constant reference to and utilization of television, film, and radio performances to promote the values of standard English

Fostering and practice of good human relations so that pupils want to identify with speakers of standard English

Desired Outcomes in the Teaching of Standard English Speech

Acceptance and understanding of the need for the use of standard English

Ability to speak in smoothly-flowing sentences with attention to good articulation and standard pronunciation

Mastery of basic sentence and intonation patterns, and of grammatical forms used in standard speech in school, in an office, and in similar situations

Conscious striving to incorporate newly acquired vocabulary appropriately in suitable topics of everyday speech

Ability to shift from nonstandard to standard English, when necessary, without self-consciousness

Development of auditory discrimination so that the resulting mastery of listening skills may be used effectively as an aid in acquiring the standard dialect

Recognition of and respect for prevailing linguistic differences in English speech

Philosophy of Instruction

The acquisition of a language pattern, other than the automatic and familiar one, is difficult for a number of reasons. The student must understand the need for standard English and be highly motivated if he is to practice and drill to become fluent in the standard dialect of the larger community.

Incidental correction by itself is not adequate for teaching a new and different language pattern. An effective program must be developmental and sequential, providing motivation, understanding, and implementation.

More can be accomplished by daily, vitalized teaching in which goals are set for growth in vocabulary, reading, and oral and written communication skills than through continuous, repetitive drilling alone. The steady, sequential acquisition of new ideas and concepts verbalized in standard English is the backbone of any program for improvement.

Three linguistic goals have been established as the basis for the program of oral language for speakers of nonstandard English dialects:

> To show that, despite the existence of many dialects in the United States and the striking differences among some of them, every individual who so desires should have the right and the opportunity to acquire a variety of standard English for the broader access to community life and the surer chance of economic success that it will give him
>
> To understand that there is an appropriate spoken language determined by circumstances and suitable to the place, time, and people involved
>
> To acquire ease in the use of standard English by learning effective listening skills and appropriate articulation and pronunciation

B. PROGRAM OF INSTRUCTION

This program of instruction reflects the research and experience in the area of acquiring a new language pattern. It is presented as a total program devised to meet the particular needs and interests of the nonstandard speaker.

Certain aspects of the instructional program — such as motivating procedures — apply directly to all nonstandard speakers. However, the specific structures in the pattern drills are illustrative of those needed only for some nonstandard speakers. So many varieties of nonstandard English are spoken in our region that it is not feasible to cover all. The teacher, after analyzing the nonstandard structures being used by his own students, can adapt the drills accordingly.*

Activities are provided in a sequential manner. Thus, the student is made aware of standard English and then is stimulated to want to adopt it. The teacher is strongly urged to resist the temptation to select activities at random without regard to the continuity of the program and the readiness of the student.

Phase One

GENERAL AIM

To show that, despite the existence of many dialects in the United States and the striking differences among some of them, every individual who so desires should have the right and the opportunity to acquire a variety of standard English for the broader access to community life and the surer chance of economic success that it will give him

Specific Aim

To compare the many dialects in the United States

Motivational Activities

1. With the aid of a regional dialect map discuss with the class the major dialects existing in the United States.

2. Play taped speeches of nationally and locally important Americans to identify regional dialects. Have pupils listen for the differences in the dialects. Such famous Americans include Richard Nixon, Lyndon B. Johnson, Martin Luther King, Everett Dirksen, Hubert Humphrey.

3. Provide tapes of various dialects found locally; e.g., West Indian, Irish, Southern. The class should identify the dialects.

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* For an analysis of the structures used by one group of nonstandard speakers see *Nonstandard Dialect*, prepared by the Board of Education of the City of New York; published by the National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois 61820; available from NCTE as Stock No. 26858, $1.00.

Developmental Activities

1. Students listen to news broadcasts on radio and television. The class discussion of listening observations should lead to awareness of the broadcaster's standard language: vocabulary, syntax, pronunciation. The discussion should lead to the understanding that the standard dialect is widely understood and accepted.

2. Students listen to television and movie performers who have distinctive dialects. The pupils discuss the regions represented by the dialects and the characteristics of each dialect. They are encouraged to imitate the voices of these performers to develop flexibility in shifting from one dialect to another. Tape recordings of the imitations are a useful aid.

Culminating Activity

Class committees take a dialect census of the students and faculty of their school. They then chart and discuss the variety of dialects present, even in a limited population. Pronunciation of key words should be the criterion in recording differences; e.g., *penny, Mary, office, park.*

Specific Aims

To compare local standard and local nonstandard dialects
To acquire the ability to use the standard dialect

Motivational Activities

1. The class listens to a recording of a passage from a literary source in an earlier dialect; e.g., Chaucer, Shakespeare. Then the same passage is read in modern English. Students are directed to listen for and note the differences between the two dialects.

2. A class discussion takes up the question of whether in our own time differences in dialects exist even among people who have always lived in the same region. Do most television and radio announcers, teachers, clergymen, political leaders, and public speakers in the same region tend to speak the same dialect? Why is it worthwhile to be able to speak that dialect?

Developmental Activities

1. Play a recording of *My Fair Lady* to dramatize the differences between a standard and a nonstandard dialect as well as to establish the need for the standard dialect as a means of social and economic mobility.

2. Have the more advanced high school students also study *Pygmalion* by George Bernard Shaw.

3. Guide discussion of Chaucer and Shakespeare to show that changes in a society lead to changes in the language.

4. Plan a chart, to be developed on a continuing basis, to show the nonstandard form in relation to the standard one, as for example:

Nonstandard	*Standard*
Jane she is going.	Jane is going.
I haven't never gone there.	I have never gone there.

Culminating Activity

Students present impromptu, one-minute speeches recommending a friend for the "Teenager of the Year Award." The speeches are taped and replayed so that students can listen attentively to various aspects of the language; e.g., pronunciation, syntax, vocabulary. After pupils listen to the tapes, the teacher leads the discussion and lists the changes that might be made in the language patterns if these speeches were to be presented before the Mayor's Committee. Each speech is analyzed so that changes from nonstandard to standard English may be made. In this activity, as in all classroom experiences involving the analysis of the individual student's speech, extreme care must be taken to prevent adverse psychological effects.

PATTERN DRILLS

Activities like those in the preceding section are necessary for the students' understanding of the need for drill and practice to acquire mastery of standard English. It is strongly urged that the following pattern drills not be instituted before the climate for readiness has been established. The drills are used to help pupils master syntactical patterns.

CONSIDERATIONS IN USING PATTERN-PRACTICE DRILLS

Individualized Instruction. Patterns to be presented should be determined by a study of the students' individual dialect patterns and language needs.

Repetition Without Boredom. Only repetitive practice at short intervals can bring about the necessary neuro-muscular control and encourage the habit of using the new language patterns at the appropriate moment. Maximum effort, however, is essential to motivate interest; gesture, pantomime, variety, and general showmanship are assets in this regard.

Technological Aids. If available, the language laboratory can be an asset. A tape recorder has also been found to serve adequately. When the drill is led by a taped voice, the teacher is free to move about the room and to listen closely to individual responses.

Alertness to Pupils' Performance. Does each pupil repeat the drill sentence in standard English and not in his nonstandard dialect? If the pupil is not using the standard pattern, is his difficulty in not *hearing* that pattern or in a lack of auditory discrimination?

Reinforcement Through Writing. Oral pattern-practice drills should be followed by practice in writing for reinforcement after pupils have gained mastery of the specific patterns taught. Before pupils write, the teacher may ask questions to insure better understanding of the sentences and their structures.

Attention to Articulation and Pronunciation. Every oral drill is an occasion for giving practice in articulation and pronunciation according to standard models. That is true even of drills which concentrate on standard grammatical structures. In addition, drills may be employed that utilize oral interpretation of selections previously read by speakers of standard English.

Taping Pattern Drills. Pattern drills may be taped with pauses allowing for chorus, small group, and individual repetition. The use of the tape allows the teacher to listen to pupils' responses and to give individual help while he moves through the classroom. Some teachers, of course, have successfully conducted drills without recordings, *viva voce*. Some suggestions for pattern drills follow.

REPETITION DRILLS

This illustrative drill and the others that follow are at the level of lower-grade pupils in the intermediate school, but they may readily be adapted for use in higher grades.

Aim

To seek automatic response in the standard use of the verb *to be* in the present tense

Procedure

The following assumes the use of the tape recorder, although the teacher may provide the model, if he chooses to do so. Ask the class to listen carefully to the tape. Replay the tape and ask the pupils to repeat the pattern in unison. Then ask one or two rows to repeat the pattern; call on several pupils to repeat it. The voice on the tape says each of the following sentences, and the pupils repeat it immediately afterward:

We're in the English class.
They're in the front of the room.
I'm in my seat.
The teacher is near the desk.
You're anxious to learn.
John's in the back of the room.
He's a tall boy.

After much practice, arrange the class so that each pupil has a partner. Each pupil selects a sentence which he must say correctly and which his partner must repeat correctly. Allow appropriate time for this phase.

To stimulate interest during the preceding activities, have pupils point to the person involved when *you, I, John,* or *the teacher* is mentioned. Pantomine may also be used when the material is appropriate.

SUBSTITUTION DRILLS

Aim

To seek automatic response in the standard use of the verb to be in the present tense

Procedure

In this activity pupils repeat the sentences when the tape or the teacher substitutes a noun for a noun, a verb for a verb, an adjective for an adjective, or a phrase for a phrase in a sentence otherwise unchanged. Familiar sentence structures are utilized. The substitution drill builds on previous experience with the repetition drill and provides a base for subsequent work with other drill patterns. The teacher or the taped voice says each of the following sentences, and the pupils repeat it immediately afterward.

Deborah's in the auditorium.
She's in the auditorium.
Peter's in the auditorium.
He's in the auditorium.

The procedure is repeated with these sentences:

The boys are in school.
They're in school.
You're in school.

An infinite number of variations may be effected by beginning each new series with the same sentence revised only to the extent of substituting a different object of the preposition:

Deborah is in the room. Deborah is in the car.

For added interest, pictures of an auditorium, a school, or a car may be utilized.

In other lessons of this type the aim may be slightly different, as in seeking automatic response in the standard use of the present tense of verbs other than *to be*. Thus, examples of an initial sentence for such a series might be:

The pupils write well.
The pupils sing well.
The pupils dance well.

REPLACEMENT DRILLS

Aim

To seek automatic response to the standard use of verb forms

Procedure

In this activity pupils replace structures as indicated by the teacher. Having listed some possible replacements on the board, the teacher points to the word or words for the pupils to use in repeating the sentence. This activity builds on previous drills and prepares for future ones.

The teacher or the taped voice says:	Pupils repeat:
Joseph reads the newspaper.	Joseph carries the newspaper.
Joseph reads the newspaper.	He reads the newspaper.
Joseph reads the newspaper.	He carries the newspaper.
Joseph reads the newspaper.	She reads the newspaper.
Joseph reads the newspaper.	She carries the newspaper.
Joseph reads the newspaper.	They carry the newspaper.

Possible variations are apparent in such initial sentences for the drill series as the following:

Mary and Joseph write on the board.
Harold is tall.
Rose is going.

CONVERSION DRILLS

Aim

To drill on standard forms of subject-and-verb structures by transforming declarative statements into interrogative forms, positive statements into negative ones, and singular forms into plural ones

Procedure

This type of drill serves dual purposes: it gives practice in standard English and reinforces knowledge of grammatical structures through transformation exercises. The statement patterns must be ones that pupils have learned and practiced through *repetition, substitution,* and *replacement* drills.

For Declarative-Interrogative Transformations

Teacher	Pupils
We sing in the assembly.	Do we sing in the assembly?
She sings in the assembly.	Does she sing in the assembly?

For Positive-Negative Transformations

Teacher	Pupils
I go to the movies every Saturday.	I don't go to the movies every Saturday.
They go to the movies every Saturday.	They don't go to the movies every Saturday.

For Singular-Plural Transformations

The teacher points to specific objects and asks the class to supply the required words.

Teacher	Pupils
This ...... (pointing to a book)	This is a book.
These ...... (pointing to books)	These are books.

CUED ANSWER DRILL

Aim

To practice use of standard English in previously learned sentence patterns

Procedure

Building on previously acquired knowledge of sentence patterns, the teacher asks for group and individual responses to questions which the pupil can answer on the basis of cues available or supplied. Thus, for example, the teacher may ask if a student, who is at home ill, is present. Questions may call for affirmative or negative replies, for selection among multiple choices, or for recall.

Teacher	Pupils
Is Mary here?	Yes, she's here.
Are the books on the table?	Yes, the books are on the table.
Do you go to the movies on Saturdays?	Yes, I go to the movies on Saturdays.
Is Mary in school?	No, she's not in school.
Is Albert in the gymnasium?	No, Albert's not in the gymnasium.
Does Connie chew gum?	No, Connie doesn't chew gum.
What are we studying?	We're studying standard English.
What subject do you go to next period?	I go to music next period.
What is Lauren doing?	Lauren is reading instead of listening.
How do you help your mother at home?	I help my mother with the cleaning.

Focus

In drills of the preceding type, the focus is on eliminating such usages as *she here; I goes; she not in school; Connie don't; we studying; I helps.*

DIALOGUES

Aim

To obtain automatic response with the past tense in standard English usage; to give practice in standard intonation

Procedure

This dramatized pattern drill invites role-playing by the pupils and may be used to review familiar patterns or to present new patterns in dramatic form.

The teacher explains to the class the situation in the dialogue, reads it at a normal tempo, serves as a model for the intonation patterns, and uses appropriate gestures as he enacts each part. Props and other aids may be used to vitalize the dialogue.

The teacher delivers one line at a time, and the pupils repeat it with proper tempo and intonation. He corrects mispronunciations and nonstandard sounds, and uses hand gestures to indicate rising or falling inflection and stress. (A demonstration of the use of hand gestures may be seen in the teacher-training film, *The Dialogue,* developed by the Bureau of Continuing Education, Board of Education of the City of New York.) After dividing pupils into two groups, he rehearses one part with each group; optionally, the group may then exchange parts.

First Pupil: How was the trip you took yesterday?

Second Pupil: It was interesting. Why didn't you come?

First Pupil: I forgot my consent slip.

Second Pupil: That again! You missed a good lunch in a Chinese restaurant. We all ordered chow mein and drank tea. After that, we visited the Chinese temple.

First Pupil: How did you get home?

Second Pupil: We rode home on the subway, of course! Do you think we flew? Next time don't forget to get a consent slip!

Such dialogue may be employed for standard syntactic practice, for example, in use of plurals, verbs, and sentence patterns:

subject—transitive verb—object; subject—linking verb—complement; subject—intransitive verb—adverb.

VOCABULARY

Aim

To show the influence of nonstandard dialects on the language

Motivational Activities

Play recordings of popular music, such as Dixieland jazz, rhythm and blues, gospel, modern progressive jazz, rock and roll, to elicit terms used in discussing this music and to effect a realization of the major influences of the musicians' jargon on the standard dialect.

Developmental Activities

1. To provide an opportunity for the student to appreciate the vocabulary unique to his dialect, and to extend his language to include more of the standard variety, use activities such as the following:

> Associate a word with a picture — for example, *house* — and elicit from the class the many synonyms existing in standard and nonstandard dialects: *pad, apartment, flat, home, cottage, rooms, unit, castle, chalet.*
>
> Continue with development of lists of synonyms (words and phrases) on the following topics: pleasures, rights, responsibilities

2. Discuss reasons for the existence of many synonyms. Show how one's experience influences the choice of words used. Guide the discussion to show the need for the use of standard language in the larger community.

3. Have students develop individual logs (dictionaries) which include old and newly acquired words and expressions.

4. To develop ease in the use of the new vocabulary, divide the class into two teams to play "Toss a Word." The team selects nonstandard words and phrases from their individual logs and tosses one to the opposing team. The opposition responds with as many standard synonyms as possible. The teacher, acting as judge, scores one point for each appropriate synonym.

Phase Two

GENERAL AIM

To understand that there is an appropriate spoken language determined by circumstance and suitable to the place, time, and people involved

Specific Aim

To understand that varying situations call for varying levels of language

Motivational Activities (Select the one appropriate to the class.)

1. Show pictures of inappropriate attire worn on specific occasions, such as an evening gown worn at a baseball game, a swimsuit worn to church on Sunday, a baseball uniform worn at a wedding reception. Direct class discussion to arrive at the understanding that appropriate attire is determined by circumstances, just as the appropriateness of our language is so determined.

2. Show pictures of a student engaged in various speaking situations: proposing a toast at a family party, presenting a speech in the assembly, delivering a message to the principal, speaking to a clergyman, playing ball in the school yard, participating in a job interview, pleading a case in court, making an election speech. Discuss the level of language usage required by each of these situations.

Developmental Activities

1. Discuss the differing language levels of the situations depicted.

2. Develop class criteria for verbal introductions; include among these the need for courtesy in listening and speaking as well as knowledge of the correct forms of introduction. A girl's name is given before a boy's name; an older person's name is given before a younger person's name, and so on.

3. Elicit criteria for proper telephone usage. Include these elements: courtesy, brevity, identification of speakers. Emphasize that varying situations call for varying levels of language.

Culminating Activities (Select those appropriate for the class.)

1. Students engage in role-playing situations in which they can affect varying levels of language. The class evaluates the role-playing in terms of appropriateness of language to the situation. This discussion should lead to a realization of the differences between "at home" and "in school" speech.

2. Dramatize various situations requiring introductions. See item two of Developmental Activities.

3. The class plans, performs, and evaluates telephone conversations. Emphasis in performance and evaluation should be placed on appropriate use of the standard dialect.

4. After reviewing effective interviewing techniques, divide the class into committees to conduct interviews in the neighborhood. These interviews, which may be conducted with community leaders, peers,

storekeepers, policemen, and mailmen, should demonstrate the appropriate use of language. Discuss and evaluate committee reports of the interviews. Have students indicate their criteria for the level of language used, and have them report on the information obtained in the interview.

5. To reinforce the need to use standard English in emergency situations in the community, have students enact use of the telephone to call the doctor, Fire Department, police, and hospital. Have the class evaluate each enactment in terms of accuracy of information and appropriateness of language and pronunciation .

6. Provide practice in use of the telephone to order an advertised product from a department store, to answer a classified ad for a job, to call the Transit Authority for travel directions. Evaluations should stress the need for standard English for effective functioning in the larger community.

7. Plan role-playing of job interviews in which students participate as interviewers and job seekers. Analyze the interviews and develop criteria for appropriate language in this situation.

8. Prepare the class for a visit to a television studio to observe the rehearsal and production of a television show and to listen for the language used in the varying situations.

9. Invite a well-spoken, outstanding member of the community to address the class. Discuss the speaker's need for the use of standard English.

10. To practice flexibility in the use of standard English, enlist the students as salesmen for class or school publications. Have students develop the "sales pitch" to be used with friends, family, classmates, faculty members, and assembly groups. Include evaluations of the appropriateness of the language to be used.

11. Have the class prepare an exhibit of a literature unit. Invite other classes and members of the faculty. Train students to use standard English in acting as guides and explaining their exhibits to the guests. This activity may be extended to interrelate with the total curriculum by having students act as guides at a science or book fair held in the school.

12. To provide students with opportunity to practice standard English with the peer group, arrange for an interclass group discussion of a novel studied by all of the pupils.

13. Arrange a trip to a local university so that students can be exposed to the need for, and use of, standard English in higher education.

Phase Three

GENERAL AIM

To acquire ease in the use of standard English by learning effective listening skills and appropriate articulation and pronunciation

Specific Aim

To reinforce listening skills that enable the student to discriminate between standard and nonstandard English

Motivational Activities

To assist the pupils' developing awareness of their own speech, instruct them to cup their ears with the palms of their hands while individually reciting a given slogan, such as "We must be doing something right." This simple technique for amplifying one's own voice for self-monitoring should be used by the students in practicing auditory discrimination of sounds. This activity can be more effectively implemented in schools possessing tape-recorders and earphones.

Developmental Activities

1. Have students make recordings of "in school" speech and "out of school" speech. Play the recordings to the class, and have students identify the type of speech and its appropriateness to the situation.

2. Use the telephone company teletrainer for student dramatization of conversations. Have one student take a message for someone who is not at home. Repeat the activity, gradually increasing the complexity of the messages. Change the role-playing to situations involving standard English used in an office, on the school switchboard, or at an after-school community center. The class listens and evaluates the receiver of the message for accuracy and appropriate use of standard English.

3. Read aloud a story that is consistent in sequence. Scramble and distribute to pupils parts of the story previously placed on cards. Begin the story again, and have each pupil listen carefully and retell his part in its proper place, using language that is appropriate. Discuss the importance of listening for sequence, of telling a story in sequence, and of using language appropriate for conveying meaning. The preceding activity interrelates and reinforces reading skills.

4. Have pupils listen to recordings of comedians who use dialect effectively; e.g., Godfrey Cambridge, Nipsey Russell, Alan Arkin, Myron Cohen. Discuss use of dialect and delivery. Consider also the differences in the comedians' dialects, intonation patterns, choice of words, and production of sounds.

5. Read poetry by writers who employ both standard and nonstandard dialects; e.g., Langston Hughes, Countee Cullen, James Weldon Johnson, Gwendolyn Brooks, Oscar Brown. Listen for and identify differences between the nonstandard and the standard English.

6. The following listening activity is suggested as an initial step in teaching problem sounds of the nonstandard speaker.

Reminder

B — two lips together

V — upper teeth lightly touching lower lip

Elicit from the class words beginning with *b* and *v* and record them in columns:

B		*V*	
*b*egin	*b*eads	*v*ase	*v*oice
*b*ase	*b*oot	*v*ote	*v*alley

Discuss the initial-consonant spelling and sound difference. Direct attention to the visual differences as an added clue. Have the class read the lists in unison to "feel" the difference between *b* and *v*; e.g.:

*b*egin	*v*ase
*b*ase	*v*ote

After erasing the words, instruct the students to listen for the difference between the *b* and *v* as pronounced by the teacher. Direct them to clap once each time they hear the *b* sound, the list of words being at random.

7. After practicing the auditory discrimination of *b* and *v* in the initial position of a word, structure activities to include words that contain the same consonant sounds in the final and medial positions:

Final		Medial	
clu*b*	dro*v*e	pu*b*lic	ele*v*en
gra*b*	glo*v*e	a*b*sent	lo*v*ing
bul*b*	recei*v*e	su*b*way	di*v*idend
cur*b*	ro*v*e	Fe*b*ruary	No*v*ember

The exercises should include examples which stress:

Awareness of the different symbols (*b* — *v*)

A reminder that the final sound is sometimes different from the final letter (clu*b* — glo*be*)

Awareness that the two sounds require different placement of the lips and teeth

Listening for the differences between the two sounds

Culminating Activities

1. Play the game "Listen for the Standard." The teacher presents orally two phrases or sentences illustrating the standard and nonstandard forms. He asks the class, "Which form is standard?"

"They run down the street." "They runs down the street."	"He hit you tomorrow." "He will hit you tomorrow."
"fifteen books" "fifteen book"	"several cat" "several cats"

2. The teacher reads sets of words to the class from the lists used in previous listening activities. Each student has received a set of three cards with one word from the list on each card. Two of the cards contain words with the same sound, and one card has a word with the sound likely to be substituted; for example, *v*ase, ne*v*er, and *b*end. As the teacher reads each set of words, the students listen, and the student who has the corresponding set must pick out the card with the sound that is different.

3. Divide the class into two or more listening teams. The teacher reads a paragraph with many words containing the sound being studied. Each student records as many words containing that sound as he can. At the conclusion of the reading, the members of each team compile a master list, and the team with the greatest number of correct words is the winner.

Specific Aim

To understand and practice standard articulation for meaningful communication

All efforts to correct pupils' articulation and pronunciation must include listening activities specific to sounds being learned. Tape as many activities as possible for peer evaluation and self-evaluation.

Motivational Activities

Discuss with the class the "Magic of S"; e.g., the changes it causes in sounds, spelling, tenses, plurals, and clusters.

Developmental Activities

1. *"S"* changes its sounds. Elicit from the class and record in columns the different sounds represented by the same *s* symbol.

s sound	*z* sound	*sh* sound
gla*ss*	ro*s*e	*s*ugar
pa*ss*	chee*s*e	*s*ure
hou*s*e	wi*s*e	ten*s*ion

2. *"S"* changes its shape. Elicit from the class and record in columns the different symbols used for the same sound.

s	*c*	*x*
ki*ss*	fa*c*e	si*x*
mi*ss*	pla*c*e	bo*x*
bu*s*	pea*c*e	e*x*it

3. *"S"* changes the number of things.

I ate two apple__.

She turned on both light__.

We saw Little Anthony and the Imperial__.

4. *"S"* indicates an owner or a relationship. Read aloud such statements as the one below, and have students correct them:

Batman__ car is called a Batmobile.

5. *"S"* changes the person. Present structured sentences showing the change that occurs in the third person singular, present tense:

I	sing folk songs.	I	look good.
You	sing folk songs.	You	look good.
She	sing*s* folk songs.	It	look*s* good.
We	sing folk songs.	We	look good.
You all	sing folk songs.	You all	look good.
They	sing folk songs.	They	look good.

If the preceding sentences are presented in written form, emphasizing the *s* in the third person singular, students will be assisted in identifying the difference.

6. *"S"* creates problems when it is used next to other consonant sounds *(s* clusters): *sk, sks, st, sts, sp, sps, ts, ks.* Discuss the need for producing all consonant sounds in a cluster. If the *s* cluster is not produced correctly, problems in oral comprehension, spelling, and reading result. Elicit examples of words with *s* clusters, and give the class practice in saying them. Divide the class into consonant cluster committees to seek out words containing their assigned clusters. The committees become authorities on their cluster groups, preparing charts of their cluster words to be used for teaching other students. Cluster committees rule on the acceptable production of their clusters.

Culminating Activities

1. *"S"* changes the number of things. To practice using the final *s* to indicate plurals, play "Pack the Trunk." Students are advised that they are taking a trip, and all have to contribute items to be placed in the trunk; e.g., the first student suggests putting in a pair of sun glasses. The next student and all those following must repeat items mentioned earlier before adding their own. Structure this phase of the game with the following model sentences: "I'll put in a pair of sun glasses." "I'll put in a pair of sun glasses and six hats."

2. *"S"* indicates an owner or a relationship. To reinforce understanding and to practice use of the *s* to show possession or relationship, have students write television commercials. When these commercials are read, they should be taped so that the class can evaluate appropriate use of the *s* in *Green's Bread, Torrington's,* and so on.

3. *"S"* changes the person. To reinforce the appropriate use of the third person singular in the present tense, plan telephone conversations in which the caller must talk about a new friend he met at a recent party and must tell the kind of person this acquaintance is. Evaluations should stress praise for the appropriate use of the third person singular.

4. *"S"* creates problems when it is used next to other consonant sounds (*s* clusters): *sk, sks, st, sts, sp, sps, ts, ks.* To provide further practice with words containing *s* clusters, play the game "Find the Word." The

teacher places two lists containing the same words on the board, each list being in different order.

tests
asks
marks
desks
hats
wasps
fist
grasp
six
just
masks
belts
tusk

belts
grasp
hats
desks
fist
tusk
masks
tests
wasps
marks
six
asks
just

Two students are chosen to stand at the board before the lists. The teacher says one of the words, and the students must point to it and say it correctly. The one who points to the word first and says it correctly receives one point. When a player gets five points, he is the winner. The class watches and listens to determine who gets the point. Continue the game, pairing other students.

Another activity for practice and reinforcement of production of *s* clusters in continuous speech takes the form of debates on topics such as these:

Formal school tests should be eliminated.

Students should determine their own marks.

Ghosts do exist.

Alternate various groups of students to act as "listening judges," scoring the content of the debate and initiating corrections of consonant cluster words after the debate is over.

Specific Aim

To provide specific articulation skills in tongue-tip sounds at the ends of words: *t, d, l*

Review

The listed tongue-tip sounds are produced by contact of the tip of the tongue with the gum ridge.

Motivational Activity

Elicit from the class the need for both a last name and a first name for specific identification. Relate the necessity of two names to the structure of words which have beginning and ending letters that are tongue-tip sounds. Extend this concept to the necessity for a beginning and an ending in spoken words.

Developmental Activities

1. To make students more aware of the endings of words, elicit words ending in the final consonant sounds *t, d, l.*

bough*t* — bore*d* — ba*ll*
sigh*t* — sighe*d* — sai*l*
coa*t* — co*d*e — bow*l*

2. Review the oral expression of the past and future, using *t* and *d* as in *I walked across the bridge yesterday,* and *ll* as in *she'll arrive tomorrow.* Be sure that the final *t, d,* or *l* is followed by a vowel sound.

3. To emphasize the importance of the final consonants *t, d, l* in identifying tense and time expressions, as well as to review final *s,* elicit and record regular action verbs to be used in playing "Switch the Time."

wash
bat
call
slump
jump
roll
grab
talk
laugh
dance
climb
walk

One student is chosen to pantomime a verb from the list. Three students are selected to describe the action in the present, past, and future. Requirements include using the third person singular and the correct form of the verb. Advise students not to use the present participle, "the form ending in *ing.*" To illustrate how the game is played, pantomime *jump,* and write on the board the forms elicited:

He jumps in the track meet today.

He jumped in the track meet yesterday.

He'll jump in the track meet tomorrow.

4. To practice using final *l* sound, play "Rhyme the Word." Divide the class into two teams, and present a word ending in the *l* sound. Teams alternate and offer as many additional rhyming words as possible. The team presenting the greatest number of rhyming words in a given time wins the game.

Teacher	Student Teams
ca*ll*	ball, fall, stall, hall
be*ll*	sell, yell, fell, tell
foi*l*	coil, soil, toil, boil
ba*l*e	hale, mail, pale, gale
bow*l*	foal, coal, shoal, pole
sea*l*	deal, meal, real, heal

5. To practice using the final *l* sound in simple phrases, play "Phrase It." Divide the class into two teams, and assign a caller for each. Start the game by offering orally and in written form a final *l* word, such as *bell.* The caller for Team One immediately calls any of the letters of the alphabet; the opposing team must then present as many simple phrases as possible, using the final *l* word in concert with any word or words beginning with the letter called. If, for example, *d* is called, the following words might be presented:

*d*ismal be*ll*   *d*inner be*ll*   *d*reary be*ll*

6. For practice in use of final *l* words in continuous speech prepare a choral-speaking presentation of a poem such as "Bells" by Edgar Allan Poe or "Doorbells" by Rachel Field.

Specific Aim

To eliminate the sound substitutions for *th*

In production of *th* the tip of the tongue touches the edge of the upper front teeth. A voiced or voiceless sound is then blown through the narrow space between the tongue and the teeth.

In the production of *f* or *v* the upper teeth are in light contact with the lower lip. A voiced or voiceless sound is then blown through the narrow space between the teeth and the lip.

Motivational Activity

Discuss the sound substitutions that occur in the local nonstandard dialect, and show the need for practice in standard English.

	Standard	Nonstandard
Initial position:		
	th as in *thing*	*t* as in *ting*
	th as in *that*	*d* as in *dat*

Final position:

th as in *mouth*	*f* as in *mouf*
th as in *with*	*v* as in *wiv*

Medial position:

th as in *Ruthie*	*f* as in *Rufie*
th as in *mother*	*v* as in *muvver*

Developmental Activities

1. To compare and contrast differences in spelling, articulation, and sound of words beginning with voiceless and voiced *th, t,* and *d,* elicit examples such as the following:

*th*ree	*th*ere	*t*ree	*d*are
*th*ick	*th*en	*t*ick	*d*en
*th*in	*th*ey	*t*in	*d*ay

Practice reading the lists of words in unison, using the correct sound production.

2. To compare and contrast differences in spelling, articulation, and sound of words with final and with medial voiceless and voiced *th, f,* and *v,* elicit examples such as these:

Final		Medial	
tee*th*	ree*f*	bir*th*day	manu*f*acture
too*th*	tou*gh*	too*th*brush	wa*ff*le
Ru*th*	roo*f*	ba*th*tub	al*ph*abet
ba*th*e	ra*v*e	wea*th*er	wea*v*er
brea*th*e	wea*v*e	bro*th*er	bra*v*er
wi*th*	li*v*e	whi*th*er	li*v*er

Practice reading the lists of words in unison, using the correct sound production.

Culminating Activities

1. "Tic-tac-toe" can be played for practice. Elicit *th* words and place one in each of the nine boxes. Divide the class into two teams, the *X* team and the *O* team. In order for a team to score its *X* or *O,* one of the players must use the word in his box in a phrase or sentence, pronouncing it correctly.

thing	birthday	teeth
this	weather	bathe
thumb	bother	with

When a player succeeds with his word, an *X* or an *O* is placed in the corresponding box of another tic-tac-toe figure, as shown below:

O	X	
	X	
	X	O

2. Read and discuss an appropriate ballad, poem, or short story from the current literature unit. After the reading and discussion, have students recreate the story by improvising the dialogue. Place stress on student evaluation of the production of the sounds being studied.

3. To reinforce practice in the use of these sounds in standard English, allow pupils to engage in life-situation dialogues such as these:

Planning a Surprise Party
Shopping for New Clothing
The First Day on the Job

Group discussions of the situation should lead to creative scenes developed and performed by students. Focus on correct production of the sound under study.

Specific Aim

To develop facility in the use of the correct vowel in standard English

Tape as many activities as possible for peer evaluation and self-evaluation. All vowel activities must be preceded by concentrated ear training (auditory discrimination). Frequent short drill periods are necessary.

Motivational Activity

Write *the* on the board. Ask the class to listen to a prepared paragraph, and keep count of the number of times they hear the word *the*. After the count has been taken, reread the paragraph, directing the class to listen to the difference in the two sounds of the *e* in *the*: one sound before a vowel and another before a consonant.

Developmental Activity

Discuss the influence of words beginning with a vowel when they follow *the* and *a* in standard English dialect. A becomes *an* and the vowel in *the* has the sound of the first syllable of *even* or *image* before such words as *apple, orange, apron, act*. For practice use the suggested culminating activity.

Culminating Activity

To practice appropriate use of the articles, play "Categories." The first pupil announces a category such as cars, fruits, animals, vegetables, utensils. Each succeeding pupil must name an object within that category, using the appropriate article and the correct pronunciation of *the;* e.g., for the category of cars — the Oldsmobile, a Plymouth, the Mustang, an Impala. A pupil is "out" if he repeats an object previously named or uses the inappropriate article. The pupil preceding the one who is "out" then has a chance of selecting a new category. The "out" pupils become "listening judges" to rule on correctness of *the, a,* or *an* and the appropriateness of the object.

CHAPTER V

Evaluation

Pupils benefit from continuous evaluation of their speech production and proficiency in speech activities. When pupils are consciously aware of what constitutes effective speech, they are motivated to modify their speech patterns and to strive for more pleasing voice modulation. For this purpose, individual self-evaluation charts, class charts with criteria for peer evaluation, and teacher evaluations all contribute to motivation of progress and to its appraisal.

Suggestions made in this chapter for specific grades may be adapted for use at higher or lower levels in accord with the individual needs of pupils.

A. VOICE AND DICTION

The teacher interrelates all speech activities with the total English language arts program. Early in the term, he makes an informal evaluation of enunciation, pronunciation, sound production, intonation, and rate. On the basis of his informal evaluation, the teacher plans appropriate activities to make pupils aware of elements needing improvement and to provide practice in promoting good voice and diction.

After the teacher has observed pupils in conversation and class discussion over a longer period, he may draw up a detailed speech profile for the evaluation of specific aspects of speech production. For the language arts teacher who is not a specialist in speech, the recording of speech characteristics of individual pupils may take the form of checking items during a pupil-directed oral activity. While each child is giving a talk, the teacher can list the speaker's characteristics on an index card or on one or two lines of a class record sheet. Elements to be considered are included in the following profile.

EVALUATIVE CRITERIA: PUPIL'S VOICE AND DICTION

VOICE

Pleasing, well modulated
Generally adequate

Inaudible

Too loud

Nasal

Hoarse

Breathy

Abnormally high in customary pitch

Abnormally low in customary pitch

ARTICULATION

Excellent
Generally adequate

Tense tongue, lips, jaw

Lax tongue, lips, jaw

Omission of sounds

Substitution of sounds

FLUENCY

Excellent
Generally adequate

Hesitant

Stuttering

Too fast

Too slow

Faulty intonation, failing to vary pitch and to use stress and pause (suprasegmental phonemes)

USING THE CRITERIA

Specific sound substitutions and omissions to be considered at each grade level are based on the items in the sequence in chapter 2 of the Speech Strand, as well as those in the content section of chapter 3. In addition, a comprehensive list of sound substitutions encountered in the metropolitan area appears on pages 113 to 117 of *Toward Better Speech,* published by the Board of Education of the City of New York, Curriculum Bulletin No. 5, 1952-53 Series, 1963 edition.

Students with speech defects or difficulties that cannot be dealt with by the language arts teacher are referred to the speech teacher, or, if necessary, to the Bureau for Speech Improvement.

Pupil self-evaluation of voice and diction is promoted by the use of a classroom wall chart adapting the suggested criteria to the maturity and needs of the class. Thus, the items on voice might be phrased:

Is my voice — loud enough? too loud?
— pleasant? nasal? hoarse? breathy?
— usually too high in pitch? too low in pitch?

Similar statements may be developed for the areas of articulation and fluency. Discussing the criteria and developing the statements for the wall chart with the class are effective in calling attention to the need and direction for improvement.

B. CONTENT AND PRESENTATION

As pupils move upward through the grades and gain fluency and poise, they profit by opportunities for evaluation of their total speech performance. Such opportunities grow out of the entire English language arts activity, and not merely out of lessons aimed at developing speech skills. A lesson, for example, devoted to book talks can be an opportunity for teacher or pupil evaluation of content and presentation, as well as of voice and diction.

The following criteria are capable of modification for all grade and ability levels. As in the case of voice and diction, the evaluation standards for content and presentation can be worked out with the class in terms the students themselves express. The listing below provides a starting point for the teacher when eliciting pupil response. The class statements can be duplicated as check lists for use by a few pupil-critics during a lesson involving speech activities.

EVALUATIVE CRITERIA: CONTENT

Worthwhile, substantial

Well supported by facts, reasoning, authority

Organized in appropriate sequence

Unified; avoiding irrelevancies

Effective in using illustrations

Comprehensive

Clear

Interesting

Imaginative

Original

Effective in beginning: gaining attention and stating the topic

Smooth in transitions

Effective in ending: using clincher or summarizing statements

EVALUATIVE CRITERIA: PRESENTATION

Considerate of the audience

Able to maintain contact with the audience: looking at listeners

Relating well to the audience

Effective in projecting personality

Spontaneous and natural in manner

Enthusiastic, lively, appealing

Original in style

Poised

Able to employ standard English in appropriate situations

Precise, colorful, appropriate use of vocabulary

Correct in pronunciation

Able to avoid repeating favorite introductory words: *so, now, then, well*

Able to avoid vocal fillers while groping for thought: *er, and, and everything*

Standing tall but relaxed, in good posture

Animated in facial expression, but avoiding unpleasant mannerisms

Controlled either in effective gestures or in their avoidance

Well prepared: notes, knowledge of subject, recall of planned presentation without having to read the speech

C. LISTENING

Every speaking activity is also a listening activity. Pupils should be aware of their responsibilities as listeners in each situation. Teachers wisely invite listener response during or after a speech activity. The suggested criteria serve a useful function in evaluating students' ability to listen critically. (Listening and hearing should not be confused.)

EVALUATIVE CRITERIA: LISTENING

Able to comprehend structure and sequence of spoken presentations

Capable of grasping the main idea and details

Capable of distinguishing relevant from irrelevant materials

Analytical in probing the merit of expository and argumentative discussions

Capable of reaching a logical conclusion

Discriminating between fact and opinion, truth and falsehood, reason and emotion

Appreciative of the artistry and beauty of dramatic presentations

Responsive on an appropriate level in audience situations

D. SUCCESS OF THE PROGRAM

As classwork progresses throughout the school year, evaluation of the success of the speech program can take place in the light of the following behavioral criteria:

EVALUATIVE CRITERIA: PROGRAM PROGRESS

Eagerness with which pupils engage in speech activities

Sustained motivation shown toward improving speech production and performance

Poise and skill of pupil performance

Appreciation of the value of good speech in all activities

Attentiveness and interest in audience situations

Reaction to spoken presentations as evidenced in voluntary comments and questions

Attendance at, or viewing of, plays, films, speeches, discussions, readings

Appreciation of the power of the spoken word, its use and misuse

Voluntary reading related to aspects of the speech arts

MEASUREMENT

The English language arts teacher who is not a speech specialist generally depends on careful observation, rather than formal testing in measuring progress according to the criteria in this chapter. Individual cards or class record sheets mentioned earlier are used throughout the year to record observations. Another means of measuring and recording is the making of individual tapes or discs for each pupil at the beginning and end of the term or year.

Those who wish to give formal standardized speech tests may consult page 12 of *Toward Better Speech,* published by the Board of Education of the City of New York, Curriculum Bulletin No. 5, 1952-53 Series, 1963 edition.

Strand Four:
Composition

CHAPTER VI

Overview of the Composition Curriculum

A. PHILOSOPHY OF INSTRUCTION

The following composition was written in a ninth grade English class by a girl who had recently arrived from Japan.

SPRING

> My house is near the Shore Road. Now let's go on the Shore's walking, for find the spring. At first I breathe the spring air. It smell like sea and very clear. I feel the sea was wating to come this spring. The sea waves soft an sweet. Then talks to me something. The brilliant sea blinded me. She seems like jewels.
>
> The Bay Ridge becomes adult with spring. In mad winter, she had to live. She beared the winter. But now we have spring. We catched it in our hands.
>
> Let's go on. Next, spring I found on green carpets. They blinded me again. The children run around the carpets. They make the sky echo as their song. The song look like this, "Spring has come to me, Spring has come to me." I sang with them. Spring is made me in drink.
>
> And "Oh!" houses have spring. People, birds, flowers, and trees too. Everything! Everything!
> Spring is made them in drink!

A paper such as this poses some basic issues for teachers of English. Sights, sounds, smells, and feelings are captured and presented to the reader with delicacy and charm. The writer has reacted sensitively and written expressively. But what should the teacher-critic do about all the mechanical flaws? What attitude should the teacher take toward the nonstandard English patterns? What consideration should a molder of mind and personality give to the scars that may be inflicted by a sharp red pencil? What should the rating be for a paper like this? On the other hand, what should the rating be for the opposite kind of paper, impeccable in usage and mechanics, but vapid in content and style?

Critics of the traditional topics assigned for compositions may also question the subject. Is the topic sufficiently relevant to the most pressing concerns of a fourteen-year-old? Is "Spring" another perennial as overcultivated as "My Summer Vacation"? Despite such objections the writer seems to have reacted with strong, genuine feeling and expression.

This entire publication provides answers to these questions.

BASIC CONSIDERATIONS

As long as students are interested and involved, knowing that in teacher and classmates they have an audience for their writing, they will write with eager enthusiasm. If they can also have the benefit of expressing ideas on subjects relevant to their immediate interests, they will be further stimulated. A classroom climate of mutual trust provides a sound foundation, giving youngsters security in talking freely and then in writing freely.

When the primary emphasis is on *what* the student has to say, both teacher and pupil can keep the bugaboo of "correctness" from stifling expression. *How* the student expresses himself becomes important as a means to an end. Thus, the red pencil does have necessary functions to perform. First, it can provide the responses of a one-man audience to the content of a paper; second, it can furnish helpful suggestions regarding organization and style; third, it can indicate some of the departures from standard form that need present revision and future avoidance. Little by little over the years the student ought to learn the mechanics of standard language. The option is his to use standard written English or not to use it, but he must certainly be given the means for exercising that option.

Students may be helped to understand that writing serves both for creative self-expression and for successful relationships with others in our society. While other media have been growing in significance, the written word has not lost its importance. More and more of our young people move on to higher education where written papers are the normal expectancy, and all of our graduates eventually move into a complex society where paperwork continually proliferates. Each person will be called upon to exercise his writing skills throughout a lifetime.

B. OUTCOMES IN THE STUDY OF COMPOSITION

FOR THE INTERMEDIATE SCHOOLS AND JUNIOR HIGH SCHOOLS

Understanding of the role of purpose or aim in writing

Discovery of subjects of interest to write about

Acceptance of writing as an intellectual activity that can be pleasurable

Awareness of the necessity of conventions of writing in the communication process

Awareness of the varying levels of language

Sensitivity to style in writing

Recognition of language as colorful, living, and flexible

Awareness that standard English is the acceptable form of expression for school, society, and the world of work

FOR THE HIGH SCHOOLS

Realization that each piece of writing must have a clear purpose and, often, a point of view

Use of writing technique adequate to meet the individual's immediate needs for expression

Development of confidence in the validity of personal experiences and reasonably supported information as subject matter

Recognition of the need to support opinions with valid research

Sensitivity to the need for clarity in writing

Skill in using language economically

Awareness of the use of varying levels of expression and their appropriateness for specific needs

Development of a mature style

Ability to write intelligibly and forcefully to meet the demands of school, society, and the world of work

CHAPTER VII

Patterns for Teaching Composition

A. A TYPICAL LESSON PATTERN

Step One: Generating Ideas

Before the class writes, a preparatory lesson provides the foundation for what to say and how to say it. The motivating phase of this lesson leads directly to the generation of ideas.

In the intermediate school or junior high school the teacher may ask the class: "What makes a day *bad* for you?" Pupils recount family disagreements before leaving home, an unexpected argument with a friend on the way to school, the anxieties and annoyances of arriving late, accidental damage to a garment, or loss of a pair of sneakers just before gym class. This leads to consideration of such matters that would be worth including in a composition on "A Bad Day."

At the high school level topics demanding greater maturity are more stimulating; for example, "The Generation Gap." To get discussion started, the teacher may display a large picture of teenagers in unusual dress. During the ensuing discussion pupils are likely to voice opinions on avant-garde styles, demonstrations and other actions as expressions of protest, and nonconformist values and credos. At the right moment the teacher says, "We now have on the board a list of many things you can write about. Since you will be limited in time and in word length, you should plan to discuss in depth one aspect of this broad topic." Various topics or titles that delimit specific aspects are suggested and listed on the board; for example, "How This Generation Looks at War."

Step Two: Studying an Aspect of Technique

During the second part of the lesson or on the following day the teacher brings into focus an element of technique to be studied before the writing begins. As the school year progresses, the specific element is chosen to meet needs and to build on previous instruction. In one lesson the technical aspect taught may be organization along the lines of introduction, body, and conclusion. Other lessons might take up the various methods of developing a paragraph, such as giving details, using examples, comparing and contrasting, giving reasons.

If style rather than organization is the current goal of instruction, the teacher presents effective examples from literature. Even more telling, however, are illustrations from student writing, which may not seem so far out of reach.

In all study of writing technique the use of model papers written by students is effective. Many English textbooks furnish such models, and the teacher can also collect examples from his own sets of papers.

Step Three: The Writing

Writing may be done either in class or at home or in combination of both. For example, a composition may be begun in class and completed for homework. The danger in letting students write their papers at home is the temptation to the boy or girl who is prone to plagiarism or who receives assistance of the wrong kind from a member of the family. In any case adequate time for writing is essential. Many a professional writer would object to being asked to create a polished literary gem in forty-five minutes.

Individual assistance by the teacher is one of the bonuses that students get when they write in the classroom. In addition, they can be given firmer guidance regarding the necessity for revising and proofreading papers at the final stage. For this purpose pupils may properly exchange papers with others. A checklist in notebooks or on a wall chart is a useful reminder of writing goals and skills currently being emphasized. Each page passed forward should represent the student's best efforts at his present stage of development as a writer.

Step Four: The Marking

The teacher marks the papers for content, organization, style, and mechanics. See the chapter on "Evaluating Written Composition."

While he reads the papers, the teacher has the opportunity to note common weaknesses that may become the subject of subsequent lessons for the entire class. He also records the names of individuals requiring special help. This assistance may be supplied during brief conferences while the class is at work during the next writing session.

Step Five: The Follow-up Lesson

The typical follow-up lesson has several phases. Since the responsibility for revision is the pupil's, the teacher's role in marking has been to indicate by means of comments and symbols the direction of needed changes. A marginal notation may say, "Give a *reason* here." A misspelled word is merely indicated, and the correct spelling is to be written in by the pupil. Thus, the first phase of the follow-up lesson may be devoted to pupils' revision of papers, with the teacher passing along the aisles and giving help.

A second phase may deal with analysis of one or two major strengths or weaknesses noted in a number of papers. For this purpose examples may be copied on the board, the teacher having bracketed specific examples on students' papers. "Margaret, Suzanne, Ramon, Tom, each of you go to the board, and copy the sentence bracketed on your paper." The teacher also arranges for compositions to be read aloud and evaluated in class. This provides the audience situation important in stimulating good writing. Toward the same goal excellent papers may be duplicated, posted in the room, or sent to a school publication.

Step Six: Checking Revisions

Unless students realize that the teacher is interested in how well they revise their papers, they often neglect this responsibility. After a quick glance at the grade the student files away the paper. The teacher's practice of making a quick check of revisions of one composition during the writing of another is a feasible procedure for this purpose.

B. THE COMPOSITION PROGRAM THROUGHOUT THE YEAR

Diagnosis and Individualized Instruction

Before planning the year's work, the teacher assesses listening, speaking, reading, and writing skills. The first composition is diagnostic, revealing spelling levels, proficiency in mechanics, organization of ideas, and quality of thinking. Serious problems in personality adjustment may also be apparent. These, however, should be referred to guidance personnel.

Frequent evaluation of progress may result in better grouping within the class. Flexible seating arrangements on days devoted to composition writing permit the teacher to give special attention to students sharing common weaknesses. Pupils severely handicapped may also be identified so that special remedial instruction may be arranged. Teachers may keep folders of pupils' current work. If these are distributed on days when pupils are busily engaged in writing compositions in class, the teacher may take the opportunity to hold informal conferences with pupils in need of special help. This does not always have to be remedial in nature but may guide a fluent writer toward becoming more effective.

A duplicated interest-inventory form is helpful in discovering the subjects of greatest concern to pupils. This purpose is also served by having students write autobiographies early in the school year or term.

Unit Planning of Lessons

Work in composition may be planned in units or blocks of several weeks. Such planning permits pupils to think in depth on topics of their choice while it also enables the teacher to develop more effectively sequential concepts about writing.

Themes for units are usually selected on the basis of interests displayed by the class. Example of the kinds of themes on which classes build composition units are these:

All About Me
People in Our Lives
The News and Me
Looking Ahead
We Count
Time on My Hands
Like It Is
I Need a Job

The Integrated Language Arts Approach

Teachers of English should, as far as possible, effect a synthesis of the various strands of language arts instruction by teaching skills of writing in close relationship with those of speaking, listening, reading, appreciating literature, and handling language. Just as composition skills are sharpened by experiences with literature and the other language arts, so too the reverse is true. An integrated language arts approach takes advantage of this mutually reinforcing effect.

Written composition emerges from the study of literature very eloquently in the form of reactions to characters' problems, actions, and values. Discussions of setting, plot, and theme can also be inspiring. For the exercise of creative imagination the following serve well: further imaginary adventures of the hero or heroine, dramatizations of scenes, letters purportedly written by characters, compositions in the styles of specific writers.

Speaking and listening activities frequently lead to writing activities. Students write to crystallize a controversial point raised in a group discussion, to sketch a character created in role playing, or to express a reaction to the reading of a poem or a play.

The study of language is also closely linked with writing. The greatest carry-over occurs when language study is conducted with a view to direct application in students' own writing: studying the emotive force and connotative values of words to acquire greater sensitivity in using them, learning sentence patterns to promote more effective manipulation and greater variety of sentence structures, becoming aware of cadence and intonation as being communicable even in everyday writing.

Integrating Composition with Other Subject Areas

The proficiency of pupils in writing skills affects their performance in other subject areas. Much needed is reciprocity with teachers of other subjects so that all work together with the same standards and toward the same ends regarding students' writing. Within each school missionary work by English teachers and supervisors is required in this area.

The teacher of English may properly draw topics from social studies, science, industrial arts, fine arts, health education, and other subjects. One bright eleventh-year class, for example, developed the general topic "Why We Behave Like Human Beings" by writing papers on subjects of individual interest, such as the problem of drug addiction, the origin of dictatorships, and the need for consumer protection.

Frequency of Writing

Each school should develop its own policy on the frequency of student writing in the light of local conditions. In general, any skill is likely to improve with practice, but the instruction accompanying that practice is a significant factor. In *High School English Instruction Today* Squire and Applebee conclude that "the quality of writing assignments, the care taken by the teacher in correcting the paper, and the continuing dialogue between writer and reader are of greater importance than the frequency of writing."*

Class size, teaching load, and the nature of writing assignments are limiting factors. Within this framework, however, a minimally acceptable program should be adopted along such lines as these:

> In the ninth grade many departments require one paper per month ranging from 150-300 words, fully marked and graded by the teacher. Above and below that grade the length may vary according to pupils' ability. Some writing activity takes place weekly but is corrected in less detail or read in pupil committees.
>
> Daily writing is desirable: a sentence or two at the board, in notebooks, or for homework. This is briefly checked by oral reading or by integrating the content with the lesson.

C. MEETING NEEDS OF PUPILS BELOW LEVEL IN WRITING SKILLS

What can the teacher do for pupils who face the writing task without necessary skills and without motivation to communicate ideas through the written word? Such students can often be animated and interested; they can sometimes express themselves orally with force and style. But they do not always respond in this fashion, and they can be overwhelmed by the obligation to put their thoughts into written form.

A supportive, encouraging classroom climate is essential in the composition program, for even the smallest and most tentative contribution can go far toward developing pride and self-confidence. An atmosphere of mutual trust can also develop as pupils recognize in the teacher an attitude of acceptance toward the expression of their innermost confidences. Life on the urban scene is sometimes quite open to the view of young people, who must feel that they can "tell it as it is."

Since some pupils may not be able to write a well-structured sentence, they will function as writers only if in the beginning they are urged to express their thoughts without overriding concern for grammar, usage, and spelling. Praise and recognition for the expression of ideas must be given initially in spite of a high incidence of misspelling and nonstandard usage. Once writing has become an outlet for feeling and thinking, once it has had a sympathetic audience in teacher and classmates, its inadequacies and crudities become more important to the student-writer. The teacher then seizes the opportunities gradually to introduce standard language patterns and currently preferred usage. Improvement in writing is a slow process with many plateaus along the way. Fortunately, many students deficient in technical skills reveal a flair for style, for expressive language, and for an earthy articulateness rooted in keen perceptions of life experience.

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* James R. Squire and Roger K. Applebee (New York: Appleton-Century-Crofts, 1968), p. 137.

Establishing the Classroom Climate

A friendly, supportive classroom climate where pupils with feelings of inadequacy may gain confidence can be provided by:

Encouraging and praising the individual's contribution during the composition lesson, however meager it may be

Minimizing negative ratings and giving generous grades

Establishing routines for composition work: headings, margins, assignments, deadlines, distribution and collection of papers

Posting large "what-to-do" charts or checklists as reminders of writing routines and standards; having pupils keep such lists in their notebooks

Arranging for much writing to be done in class with the teacher's help and guidance

Setting tasks in composition well within pupils' capacities: the brief paragraph based on a topic sentence provided by the teacher; the one-sentence expression of opinion based on a given structure, as in "Something should be done about—because—."

Providing thorough discussion of subject matter, technique, and special vocabulary or spelling problems before writing sessions

Presenting skills in small, simple, sequential steps

Requiring relatively brief written homework on assignments that have been clearly explained and thoroughly prepared for

Checking written homework daily through inspection by rows and periodically through collection and marking

Establishing a class "publication" on the bulletin board by periodically posting some of the best papers

Structuring Composition Work for Pupils Below Level in Skills

Those students who are virtual nonreaders will also be nonwriters. Such pupils constitute only a small percentage of the total population in the middle schools and high schools, and they are often migrants from other countries or areas. A larger percentage consists of students who possess writing skills but on a level considerably below normal expectancy for the grade. All of the aforementioned pupils can be helped by:

Teaching the structure of simple sentence patterns; providing practice exercises in the use of subject—verb, subject—verb—object, subject—linking verb—predicate adjective, subject—linking verb—predicate noun, and others

Providing single-sentence writing activities by the previously mentioned device of the fill-in:

I like .... although ....
The best .... is ....

Calling for pupils to answer questions by borrowing the structures and spelling in the questions themselves

Developing a paragraph on the board cooperatively by means of individual and joint composing of sentences; giving subsequent writing and spelling practice by dictating the paragraph to the class

Having pupils write brief captions for pictures clipped from newspapers and magazines; posting the best papers on bulletin boards

Supplying a topic sentence and asking pupils to write several additional sentences that provide details or examples related to the topic

Basing compositions on models in the form of papers written by other students on a level within reach

Teaching the relationship of sentences in a specimen paragraph by writing them on separate slips of paper, having pupils stand and read them aloud in random order, and then eliciting the logical order of the pupil components in this "stand-up paragraph"

Anticipating difficulties in composition work by discussing in advance essential vocabulary and possible spelling problems

Furnishing opportunities for copying, not just clipping, items of interest from newspapers, magazines, or books to be shared periodically with classmates; placing stress on accurate copying of spelling, punctuation, and other elements

Stimulating Interest in Writing

Students who lack the drive to express their ideas in writing can be stimulated by:

Focusing lessons on life situations, pressing problems, and events of immediate concern to young people

Establishing informal planning sessions to elicit from pupils what they want to talk and write about

Setting up community experiences that pupils can write about: taking Christmas gifts to people in institutions, making simple consumer studies

Including role-playing activities in lessons before pupils write about interpersonal relationships and problems

Capitalizing on pupils' leisure-time activities

Using as springboards — pictures, films, filmstrips, and transparencies with powerful human interest

Taking advantage of pupils' interest in television and other media to generate reactions in writing

Basing written work on contemporary literature by and about people of all ethnic groups

Utilizing concrete elements, rather than abstractions, as starters for composition; e.g.,

> Using special interest in greeting cards, menus, and similar items to encourage pupils to prepare their own
>
> Creating subject matter for students' writing by inviting responses to sensations evoked by music, art, or objects tasted or touched
>
> Directing pupils to newspaper advertisements to be answered in writing
>
> Reading to the class an "unfinished story" for which an ending is to be supplied by each student
>
> Using letters to the editor as a means of motivating students to express strong feeling on current topics

CHAPTER VIII

A Ladder of Composition Skills

This chapter presents a suggested developmental and sequential program of learnings and skills together with examples of applicable activities. Teachers make adaptations to suit the abilities and needs of their classes. At each level some classes possess adequate command of some specified skills and learnings; consequently, direct instruction is not required for those items. Further, if the suggested sequence for a grade does not meet the needs of a particular group, adaptation of items from another level may be essential.

For those students who do not have a written command of standard English special opportunities exist in composition work to develop that mastery. When they write compositions, pupils enter the formal area of expression that makes the greatest demands on the ability to use standard English. Implicit in the following program is the assumption that the skills, learnings, and activities will be vehicles for teaching standard English.

GRADE 5

Words and Expressions

LEARNINGS AND SKILLS

Choosing exact words for clarity

Using vivid, descriptive words and action words

Recognizing and avoiding nonstandard forms such as *ain't, dig, bug,* except when they are appropriate to the writer's purpose

Enriching vocabulary with synonyms, antonyms, homonyms, multiple meanings of words

Using idiomatic expressions

Understanding the need for variety and exactness; using new words acquired through experience and reading

EXAMPLES OF ACTIVITIES

Captions for newspaper pictures and other material on display

Word games: anagrams, word lotto, scrabble, charades, crossword puzzles

Newspaper advertisements for selling something or for a school function

Pantomime expressing varieties of synonyms for *walking, speaking,* and the like

Writing experiences requiring effective word choice

Sentences

LEARNINGS AND SKILLS

Developing the concept of the sentence as a unit of thought

Understanding the need for different kinds of sentences: statements, questions, commands or requests, exclamations

Working toward the elimination of the sentence fragment

Combining two simple sentences as a compound sentence

Completing sentences by adding details and supplying complements

EXAMPLES OF ACTIVITIES

Sentence construction by supplying a verb that fits a given subject as in *George* . . . .

Sentence construction by supplying a subject that fits a given verb, as in . . . . *vanished.*

Identification of incomplete or fragmentary statements, such as, "When I clap my hands."

Study of a group of three related sentences to determine which two can be properly combined in a compound sentence.

Description or reaction in two or three sentences: responding to a picture or a set of pictures; class evaluation of the relative effectiveness of different pupils' descriptions.

Paragraphs

LEARNINGS AND SKILLS

Learning that the individual statements on a topic must be related to each other

Developing a sense of clear, chronological narration

Acquiring a sense of orderly and unified presentation

Keeping to the point while telling a short anecdote

Learning that each paragraph is related to one main idea

Organizing by comparison and contrast

EXAMPLES OF ACTIVITIES

Writing a related group of sentences about pictures from *Life*, *Ebony*, *Holiday*, and other magazines

Checking the relevancy of a group of statements to a given topic

Locating time sequence words in a paragraph and using these words in an original paragraph

Narrating an incident after being given a provocative opening sentence

Describing a simple scene "staged" by the teacher, with stress on chronological order

Rearranging paragraphs in which the time order of the sentences has been deliberately scrambled

Describing two pictures of related subjects, to distinguish similarities and differences

Letters

LEARNINGS AND SKILLS

Learning proper friendly-letter form, including the writing of the address and return address on an envelope

Becoming aware of the niceties and requirements of thank-you notes

EXAMPLES OF ACTIVITIES

Studying postcards brought to class; subsequent writing of messages and discussion of their likely effect on the recipients

Drafting thank-you letters for gifts or for a kindness, such as a speaker's talk to the class

Research and Library Techniques

LEARNINGS AND SKILLS

Preparing a simple outline by writing an informal list of items on a particular subject, selecting the relevant and discarding the irrelevant items, and then arranging the list in logical order

EXAMPLES OF ACTIVITIES

Formulating questions for which answers are to be sought during a field trip or through books; arranging these questions under common headings

Cooperative preparation of a report on the successive stages of a visit or class trip in which all have participated

Miscellaneous Activities

Experimenting with sounds, rhymes, and rhythms in writing couplets, quatrains, and limericks

Recognizing and responding to a limited number of composition marking symbols used by the teacher

GRADE 6

Words and Expressions

LEARNINGS AND SKILLS

Becoming aware of interesting word backgrounds

Avoiding overworked words

Developing sensitivity to sensory force of words

Learning about word families: roots, prefixes, suffixes of a simple nature

Experimenting with word sounds: rhyme

Gaining skill in using sequence words in sentences and paragraphs

EXAMPLES OF ACTIVITIES

Preparing lists of vivid words as synonyms for *walk, say, nice, bad,* and other words lacking in graphic quality

Illustration of picturesque word origins by means of original sketches or cutouts from newspapers and magazines

Acting out synonyms for overworked words furnished by the teacher; class activity in guessing the word

Selecting precise, descriptive words to describe an unusual object provided by the teacher

Using comparisons to strengthen descriptions of abstract words; for example, *anger is a tightly tied knot, loneliness is a plate with one piece of candy*

Establishing sequence in sentences and paragraphs by use of words and expressions, such as *at first, later, next, second, last*

Sentences

LEARNINGS AND SKILLS

Continuing to develop sentence concepts with emphasis on completeness

Fitting to context or purpose the following types of sentences: declarative, interrogative, exclamatory, imperative

Stating subordinate ideas in subordinate clauses

Placing details in different positions to observe when the intended idea becomes distorted or lost

Keeping parts of sentences equal by selecting parallel structures

Becoming aware of the emotive force of the well-expressed sentence

Understanding how the position of words in the sentence clarifies meaning

EXAMPLES OF ACTIVITIES

Continuing sentence building

Expanding three-word sentences in such form as *subject—verb—object* by finding modifiers for each word

Building' sentences using connectives to introduce subordinate clauses: *cause*—since, because; *result*—so that; *time*—when; *condition*—unless; *place*—where; *relationship*—who, whose, whom, that, which

Composing sentences using patterns previously learned, to accompany pictures displayed by the teacher

Completing sentences having two parallel parts and requiring addition of a third, as in *I like to fish, to dance, and* ....

Selecting a word relating to emotion, such as *love, fear, blood, cranky, tears, hateful, liar*; the writing of an interesting sentence to illustrate the emotional associations aroused by the word

Paragraphs

LEARNINGS AND SKILLS

Developing a sense of the unity of a narrative paragraph telling about a single significant piece of action

Acquiring skill in achieving sensory effects in a descriptive paragraph

Conveying a general feeling or impression

Learning to use sequential order for a simple expository paragraph of the how-to-do or how-to-make-something variety

Mastering the cause-and-effect pattern of organization in chronological sequence

Developing a sure sense for good beginning and ending of a paragraph

EXAMPLES OF ACTIVITIES

Unscrambling jumbled narrative, descriptive, and expository paragraphs

Implementing the how-to paragraph as a test of the clarity of the directions; attention to effective beginning and ending

Writing and illustrating how-to paragraphs on topics of personal interest; binding the finished product for display in the classroom or the school library

Creating a general feeling or impression in a descriptive paragraph by presenting sensory details

Explaining an event, such as an accident, showing first the cause and then the effect

Letters

LEARNINGS AND SKILLS

Writing simple invitations and acceptances or regrets

Learning proper business-letter form

Requesting information in business letters

EXAMPLES OF ACTIVITIES

Preparing for trips requiring letters requesting information

Composing notes of explanation about accidents or other unforseen incidents

Research and Library Techniques

LEARNINGS AND SKILLS

Locating information in encyclopedias or reference books for the preparation of short oral or written reports

Organizing brief notes in a meaningful sequence based on a cooperatively planned broad outline

Recording source of material methodically

EXAMPLES OF ACTIVITIES

Locating three facts on an assigned topic, using an encyclopedia

Discussing and evaluating strengths and weaknesses of individual plans and notes for a research project

Miscellaneous Activities

Completing forms such as bank slips and advertising coupons

Composing orginal short verse such as the haiku (17 syllables) or the tanka (31 syllables); use of examples of Japanese art and poetry as inspiration

Participating in telephone conversations for the purpose of recording the salient features of a message intended for a third party

GRADE 7

Words and Expressions

LEARNINGS AND SKILLS

Recognizing the emotive force of words

Using alliteration and onomatopoeia for effect in creative writing

Providing transitions and connectives within sentences

Placing modifying words as close as possible to the words they modify, to enhance clarity

EXAMPLES OF ACTIVITIES

Locating examples of words in newspapers and literature illustrating the above learnings

Associating interesting verbs and adjectives with given nouns

Cooperatively developing a list of words and expressions appropriate to a scene observed from the classroom window

Describing a family member realistically, using three appropriate adjectives (example — "Sister: gossipy, witty, wheedling")

Sentences

LEARNINGS AND SKILLS

Developing more effective sentences by modification and discovering the effect of varying placement of phrasal modifiers

Learning to put several simple sentences together to form a compound sentence

Working toward elimination of run-on sentences

Avoiding choppy sentences

Understanding the concept of simple parallelism in compound sentence structure

EXAMPLES OF ACTIVITIES

Adding single words or phrases as modifiers of a sentence, such as "The boy ran home."

Manipulating sentences to improve a prepared paragraph of five or six subject-predicate sentences

Imitating model sentences beginning with prepositional and participial phrases

Dividing an unpunctuated paragraph into sentences

Providing a second coordinate clause to complete a compound sentence when the first clause is supplied by the teacher

Paragraphs

LEARNINGS AND SKILLS

Developing an awareness of the use of a topic sentence, supportive sentences, and a summarizing or clinching sentence in the paragraph

Learning to maintain proper sequence of tenses

Starting a new paragraph based on change in time, character, place, or idea

Developing a sense of order in a simple, expository paragraph arranged by rank of importance: with the most important points first and the less important points following, or vice versa

Acquiring a concept of what constitutes a well developed paragraph with regard to the particular method of organization

EXAMPLES OF ACTIVITIES

Organizing the stand-up paragraph, for which the teacher and class select a topic; students volunteer first a topic sentence, then supporting sentences, and finally summarizing sentences (As each sentence is selected, the author comes to the front of the room, repeats his sentence, and remains there until the paragraph is completed. Positions are rearranged to get the most effective order of sentences.)

Location, in class newspaper or magazine, of paragraphs illustrating one or more of the following: good topic sentence, good closing sentence, orderly development of supporting sentences

Evaluating three possible topic sentences for a paragraph with justification for the preference (The teacher relates this work to reading skills.)

Practicing limiting a discussion of a broad subject to manageable proportions, as in "My Neighborhood" compared with "My Neighborhood, an Exciting Place to Live In"

Writing a paragraph explaining "How I Studied for My Last Test"; emphasis on maintaining the order of importance and the proper sequence of tenses

Letters

Learnings and Skills

Writing absence notes to be countersigned by parents

Composing business letters to order materials

Knowing the appropriate tone and content for specific letters

Describing personal experiences in letters to friends

Examples of Activities

Writing a letter to the class, describing self, interests, and factual biography after motivation in the form of a similar letter from the teacher

Formulating a list of "don'ts" for friendly and business letters

Examining and evaluating letters collected by pupils as good examples

Longer Papers

Learnings and Skills

Comprehending the components of narratives

Examples of Activities

Narrating a story, myth, or folk tale previously read or heard

Creating an original myth or folk tale in a pattern similar to that of literature studied

Writing dialogue for a specific situation

Improvising a brief dramatic scene, based on a situation suggested by the teacher or class, to be taped, revised, and inserted in an anecdote

Analyzing and improving an original story presented orally

Research and Library Techniques

Learnings and Skills

Documenting with direct quotations ideas gathered from reading

Summarizing the important ideas and facts from encyclopedias and other reference works in an informational report, or using these to support a point

Arranging ideas in a logical and effective order for a brief oral or written report

(See pages 67-70 of the Reading and Literature Strands.)

EXAMPLES OF ACTIVITIES

Preparing information about events and people associated with the past history of the community

Writing scripts based on research, to reenact a colonist's farewell to a friend or relative and to explain the reasons for going to the new world

Writing explanations of the origin and development of baseball or some other game

Miscellaneous Activities

Composing class or committee ballads about a contemporary hero or recent event, patterned on a ballad studied in class

Writing parodies of popular songs or poems on topics suggested by literature, current events, and school activities

GRADE 8

Words and Expressions

LEARNINGS AND SKILLS

Practicing economy in the use of words and appreciating the effects created

Recognizing and using personification in creative writing

EXAMPLES OF ACTIVITIES

Composing telegrams

Personifying abstract qualities and inanimate objects, based on literature study

Sentences

LEARNINGS AND SKILLS

Applying the concept of subordination in writing sentences

Recognizing and using complex sentences with adjective and adverbial clauses

Eliminating "and he" sentences

Practicing variety in sentence beginnings

Experimenting with variety in sentences through the use of infinitives and participles

Introducing transformations of sentence patterns learned

EXAMPLES OF ACTIVITIES

Demonstrating a variety of approaches to a sentence as pupils write differing versions of the statement

Completing part of a complex sentence provided by the teacher

(Example: *Whenever ...., goose pimples break out all over me.)*

Illustrating specific structures, such as introductory prepositional and participial phrases; writing one sentence a day with board evaluation

Revising compound sentences, especially those with excessive use of "and"

Paragraphs

LEARNINGS AND SKILLS

Gaining skill in defining

Learning to develop expository paragraphs through the use of detail and example

Acquiring skill in relating all sentences in a paragraph to the topic sentence

Recognizing and using linking or transitional words throughout the paragraph to give it smooth development and cumulative effect

EXAMPLES OF ACTIVITIES

Constructing a definition involving the identification of general and specific characteristics

Analyzing paragraphs from science and social studies texts, as a class, for emulation or revision

Comparing, in pupil committees, paragraphs based on a topic sentence to note structure and development

Explaining matters of current interest to the class, with development by use of details and examples

Manipulating paragraphs in which topic sentences occupy different positions: beginning, middle, and end

Letters

LEARNINGS AND SKILLS

Learning to write clear, courteous, and succinct business letters

Introducing originality into letters of congratulation, commendation, and criticism

Writing pen pal letters describing self, school, and community

Composing "fan" letters stressing honesty of reaction and good taste in tone

EXAMPLES OF ACTIVITIES

Expressing approval or disapproval of a service in a letter to a business person or organization

Discussing television programs and writing letters of commendation and criticism

Setting up a pen pal project for the class with students of the same age in another city or country

Longer Papers

LEARNINGS AND SKILLS

Learning the technique of writing simple personal essays of three or more paragraphs stressing introduction, body, and conclusion

Acquiring skill in writing book reports of several paragraphs: plot summary, character analysis, evaluation, and reaction

EXAMPLES OF ACTIVITIES

Stating a personal reaction to a needed change, spelling out the need in the introduction, making suggestions for change in the body, and concluding with a forceful statement on behalf of the proposal

Developing a well-written book report containing several paragraphs that deal with separate elements; for example, three paragraphs, each of which discusses a different character — with an appropriate introduction and conclusion for the entire paper

Research and Library Techniques

LEARNINGS AND SKILLS

Learning to organize ideas according to a formal outline (Harvard) in topical or sentence form, to be used later as a basis for speaking and writing activities

Taking notes from reference sources

Writing summaries of articles in own words

EXAMPLES OF ACTIVITIES

Sorting, identifying, and classifying the contents of a drawer or pocketbook under appropriate headings

Studying several books or magazines; note-taking on cards to be reshuffled later for a written or oral assignment

Using films, filmstrips, and recordings as bases for class and individual note-taking

Miscellaneous Activities

Preparing stories and features for the school or class newspaper

Completing necessary forms: working papers, application for social security card

Providing for pupils to take turns in recording minutes of classroom proceedings or club meetings

Composing free verse poetry in which the student aims for rhythmical effects despite the absence of regular meter

GRADE 9

Words and Expressions

LEARNINGS AND SKILLS

Weighing the descriptive values of verbs

Recognizing the use of words as symbols

EXAMPLES OF ACTIVITIES

Analyzing literary passages for descriptive effects created by verbs, such as *smashed, lolled, cringed;* writing original descriptions including such verbs

Discussing popular symbols: flag, Cupid, electric light (as used to suggest an idea in comic strips), pages of a calendar flipping; considering words that are symbols: *dove* for *peace, dawn* for *hope, lion* for *courage*

Analyzing examples of current slang to consider possible derivation and to evaluate effectiveness

Sentences

LEARNINGS AND SKILLS

Learning and using principles of subordination and coordination

Recognizing and using compound-complex sentences

Acquiring skill in using the noun clause as a sentence element

Understanding the uses of the active and passive voices

Comprehending the force of conjunctions and relative pronouns in subordination and coordination

Learning how to construct parallel series

EXAMPLES OF ACTIVITIES

Examining compositions written by themselves for examples of subordination, coordination, and use of active and passive voices; making a conscious effort to incorporate these elements into writing for clarity, variety, and emphasis

Constructing sentences according to formulas supplied by the teacher and requiring coordination and subordination

Rewriting two related sentences as one by introducing a noun clause

Contracting three sentences into one by using parallel series, as in combining: *I went home. I started to do my homework. I stopped to look at television.*

Paragraphs

LEARNINGS AND SKILLS

Arranging details according to impressionistic order

Arranging details in a description according to spatial order

Developing expository paragraphs through the use of examples, comparisons, and contrasts

Organizing and developing by induction

Organizing and developing by deduction

EXAMPLES OF ACTIVITIES

Contrasting the photograph and the impressionistic painting as motivation for descriptive paragraphs

Describing the same scene or object as seen from a realistically detailed point of view and from an impressionistic point of view

Creating an impressionistic description based on rolling up a piece of paper into a tube and focusing on something out of the window or in the room.

Describing an unknown object placed in the hands of blindfolded pupils

Presenting specifics leading up to a generalization, as in giving details about a neighborhood and then offering a generalization about it

Presenting a generalization and supplying supporting illustrations

Letters

LEARNINGS AND SKILLS

Discovering the appropriate tone, forms, and content of letters of request

Learning to write an interesting and pleasing friendly letter

EXAMPLES OF ACTIVITIES

Writing letters of application based on want ads; role-playing of follow-up interviews

Writing letters requesting character references

Writing letters requesting materials or information for class

Writing requests for the privilege of an interview

Composing a letter to a friend or a relative who has been away from the neighborhood for several months

Longer Papers

LEARNINGS AND SKILLS

Combining description, narration, and dialogue in longer papers

Working consciously toward development of suspense in narrative

EXAMPLES OF ACTIVITIES

Writing narratives of personal adventures that involved suspense from the outset, as in taking part in a contest

Writing autobiographical papers calling for recall of scenes and conversations

Analyzing strengths and weaknesses of prizewinning student compositions culled from contests

Research and Library Techniques

LEARNINGS AND SKILLS

Understanding and practicing the ethics and traditions of research: using quotations and giving credit, avoiding plagiarism, avoiding distortion of the author's intent

Distinguishing between fact and opinion

Writing précis of material

EXAMPLES OF ACTIVITIES

Classifying newspaper items, indicating whether they are fact or opinion

Writing summaries of magazine articles

Writing reviews of magazine articles, including the quotation of significant sentences and proper credits to sources

Miscellaneous Activities

Completing an application for an adult library card

Drafting a want ad or lost and found notice

Using stories or tales as a foundation for the writing of dramatic skits

Engaging in free-associational writing activity (The teacher suggests a source of inspiration, such as a picture in the room, and gives the students five minutes to jot down images which come to mind. He elicits and records pupils' final notations on the board, and then asks the students to retrace the sequence of associations in a composition.)

GRADE 10

Words and Expressions

LEARNINGS AND SKILLS

Developing awareness of the effect of the play on words in written expression

Avoiding clichés

Becoming sensitive to the connotative values of words

Understanding and making conscious distinctions between concrete and abstract language

EXAMPLES OF ACTIVITIES

Creating original puns or other word play after study of examples in news headlines, titles, and other sources

Studying a paragraph to substitute concrete words for abstract ones

Formulating a list of clichés and replacement with fresh, meaningful counterparts

Considering simple examples of differing connotative values: *house—home, slender—skinny, crafty—clever*

Analyzing the denotative and connotative meanings of words in literary selections; follow-up in pupil writing by conscious effort to use strongly connotative language

Sentences

LEARNINGS AND SKILLS

Understanding the principles of parallelism

Becoming conscious of rhythm in well-written sentences

Acquiring the ability to use the rhetorical question, on occasion, as a device to enhance writing

EXAMPLES OF ACTIVITIES

Locating well-constructed sentences illustrating the principles of parallelism

Using long sentences to sum up the essence of a book, with conscious effort to employ parallel constructions

Analyzing literary examples, such as passages from Thomas Wolfe's novels or James Baldwin's essays, for sentence rhythms; individual experimentation to incorporate these elements in writing

Experimenting with introductions that consist of a series of rhetorical questions; analyzing the limitations of this stylistic device

Paragraphs

LEARNINGS AND SKILLS

Learning how to use reasons, facts, and authority in a paragraph of argumentation

Relating cause and effect in structuring a paragraph

Acquiring the abilty to use analogy as the basis for a paragraph

EXAMPLES OF ACTIVITIES

Writing a paragraph of argumentation based on previous debate or discussion

Explaining the cause or causes of a social evil

Using a topic sentence, such as "Some adults are no better than children" for a paragraph developed by means of analogy

Presenting effective paragraphs drawn from literature or mass media and illustrating the types of development taught

Letters

LEARNINGS AND SKILLS

Learning how to express reactions to current issues in letters to the media of communication and to elected officials

Gaining ability to express sincere thanks in a friendly letter

EXAMPLES OF ACTIVITIES

Analyzing tone and effectiveness of letters to editors of daily newspapers

Writing a letter to the editor of the school newspaper or a commercial newspaper

Writing a letter to an elected official of the city, state, or national government

Composing a letter of appreciation for a gift

Longer Papers

LEARNINGS AND SKILLS

Learning how to organize and write essay answers for examination papers

Handling reference material

Incorporating interpretation of underlying factors in an analysis of people and situations

Learning to tell a story from a point of view

Refining critical techniques with respect to books and other media

EXAMPLES OF ACTIVITIES

Evaluating and revising duplicated essay answers to examination questions

Discussing a current problem requiring research in background materials, such as civil rights, the population explosion, violence in our society

Using the unfinished story or similar projection device to present situations pertinent to the lives of students for the purpose of motivating writing

Adapting a well-known myth or tale to the point of view of a character in modern times

Writing a review in imitation of a model clipped from a newspaper or magazine

Research and Library Techniques

LEARNINGS AND SKILLS

Gaining skill in outlining

EXAMPLES OF ACTIVITIES

Organizing notes taken during a lesson in class under significant headings; developing an outline for a report

Miscellaneous Activities

Writing parodies of literary forms

Studying models and writing original blank verse

Presenting dramatic skits in class or assembly, composed according to the formulas of well-known television programs or films

Developing new lyrics for popular songs

GRADE 11

Words and Expressions

LEARNINGS AND SKILLS

Gaining skill in using simple, direct, vigorous language and in avoiding pretentious vocabulary

Acquiring sensitivity to valid and invalid use of euphemisms and allusions

EXAMPLES OF ACTIVITIES

Analyzing a teacher-prepared list of examples of pretentious choice of words taken from compositions; conscious effort to avoid such choice of words in compositions

Studying lists of euphemisms ("passed on to his maker") and allusions ("met his Waterloo") with consideration of which contribute positively to effective expression; making application in composition work

Sentences

LEARNINGS AND SKILLS

Achieving desired emphasis on occasion through use of balanced and periodic sentences

Controlling digressions and parenthetical statements and using these only for deliberate effect

EXAMPLES OF ACTIVITIES

Presenting illustrative sentences by famous authors for imitation and /or parody by the students

Preparing a credo in the form of a list of sentences stating beliefs; conscious attempt to use periodic or balanced sentences in this statement

Paragraphs

LEARNINGS AND SKILLS

Concentrating on aspects of style: creation of emphasis, building to a climax, using understatement and exaggeration for satirical effect, and other devices and elements

Maintaining tone

Creating a mood

EXAMPLES OF ACTIVITIES

Studying and imitating model paragraphs with clearly definable style

Creating "mood" sketches

Letters

LEARNINGS AND SKILLS

Learning the niceties of form, content, and tone of formal letters

Acquiring the ability to express a negative response or to handle an unpleasant situation with tact

EXAMPLES OF ACTIVITIES

Writing letters requesting scholarship information, application forms, and job information; evaluating and discussing these letters and replies actually received

Drafting follow-up letters in response to rejections and denials received

Writing letters of apology or regret

Longer Papers

Learnings and Skills

Writing formal essays to inform, persuade, inspire

Synthesizing techniques of narration, description, and dialogue in a short story

Conveying a conflict or a problem and its resolution in dramatic form

Examples of Activities

Writing essays crystallizing insights or values and taking a stand on them

Creating short stories or plays based on carefully delineated human relations problems; student enactment and discussion of plays

Using situations reported in the news to create short stories

Research and Library Techniques

Learnings and Skills

Learning the forms and conventions for preparation of a bibliography

Examples of Activities

Preparing individual bibliography, including ten works on a subject related to language or literature

Compiling collectively an annotated bibliography based on supplementary reading of works on a single subject; submission of 3 x 5 index cards for collation as an alphabetized list based on contributions of the entire class

Miscellaneous Activities

Preparing autobiographies and résumés for college or job applications

Submitting journalistic reports based on first-hand observation, such as an account of a school football game or a visit to the ballet

Writing journalistic essays or columns following models in school or commercial publications

GRADE 12

Words and Expressions

Learnings and Skills

Reviewing and extending knowledge of figures of speech

Using imagery and symbolism for stylistic effect

Avoiding inappropriate mannerisms in writing, such as the self-conscious use of foreign expressions or the employment of inappropriate jargon

Examples of Activities

Examining and evaluating teacher-prepared lists of examples of inappropriate jargon and the like

Studying the work of students and professional writers in which figures of speech, imagery, and symbolism are noteworthy; examining faulty examples, as in mixed figures of speech

Sentences

Learnings and Skills

Polishing sentences to approximate epigrammatic statement

Learning to be succinct while communicating fully

Examples of Activities

Composing appropriate sentence captions for cartoons from which the original captions have been removed

Writing original sentences similar to epigrammatic examples from current writers whose works are relevant to students' interests

Revising long, unduly padded sentences taken from students' compositions

Paragraphs

Learnings and Skills

Gaining skill in development by classification

Acquiring command of techniques of implied meaning

Mastering rhetorical devices to produce mature writing

Examples of Activities

Presenting several persons, things, or situations to show that they are in the same class because of their similarities; e.g., three characters with the same ambition

Studying literary models that involve implied meaning which has to be "read between the lines"; application to pupils' descriptions

Demonstrating the mastery of the concepts of unity, coherence, and emphasis, as in a paragraph on a specific aspect of a political candidate's platform

Letters

Learnings and Skills

Learning how to make a good impression and to achieve a desired effect in a business letter

Projecting one's personality in writing informal letters

Examples of Activities

Writing a letter to a company inquiring about the possibilities of obtaining a concession or franchise for distribution of a product

Studying friendly letters as projections of personalities and views of the writers; application in students' own writing

Longer Papers

Learnings and Skills

Learning how to do research in order to take a position on a topic of concern to the writer

Employing consciously elements of style common to all the arts: unity, contrast, rhythm, harmony, tone, symmetry, balance, repetition, and the like

Examples of Activities

Preparing a position paper on a carefully screened topic in accordance with specific guidelines set down at the outset

Studying examples of painting, music, and literature to note one of the elements of style, as an example, contrast; writing a paper employing contrast

Research and Library Techniques

LEARNINGS AND SKILLS

Dealing effectively with a number of research sources containing differing points of view

EXAMPLES OF ACTIVITIES

Practicing use of a thesis sentence or brief statement of important ideas to be developed in a research paper based on pro and con sources

Reading different authors' articles on the same topic to determine areas of agreement and disagreement; writing a paper evaluating the different points of view and taking a position well-supported by the evidence cited

Miscellaneous Activities

Completing complicated forms (insurance applications, civil service examination applications, credit and loan applications)

Writing informational papers on topics of current interest and importance, such as American foreign policy, the war against poverty, health care, avant-garde theatre, fashions in dress, foreign films

CHAPTER IX

Types of Writing

A. NARRATIVE WRITING

From the earliest grades pupils have listened to stories and have appreciated the skills of innumerable storytellers. In literature lessons they have been systematically alerted to techniques of narration. When they come eventually to the task of writing a story, they bring to it a knowledge of narrative form.

The suggestions that follow deal with narratives of various kinds. The highly challenging literary short story is by no means the only — or even the most important — form to be developed. Personal anecdotes, happenings observed, real-life experiences are often more relevant to youngsters than imaginary, contrived fiction. The life pattern of nearly every adult includes opportunities to tell a good story; the career of the novelist or short-story writer is open to only a few.

What to Teach in Narration

In adjusting narrative material to the grade and achievement level of the class, the teacher may concentrate on one or more of the elements suggested here in each storytelling assignment. Composition textbooks provide much help in presenting these elements, among which are:

Maintaining some sequence of events
Emphasizing the most significant and interesting elements
Selecting relevant and effective details
Establishing cause and effect
Creating suspense
Leading up to a climax
Sketching the people and the scene
Employing direct, forceful, evocative language
Using dialogue

Suggestions for Narrative Writing Experiences

1. Beginning with an assigned opening statement that provides strong motivation or association: "The day I will always remember started with . . . ."
2. Telling the story of a "real-life adventure"
3. Developing a tale based on a still picture or on a film, such as *A Dream of Wild Horses*
4. Retelling a story of an experience recounted by a grandparent or other older person
5. Responding to the challenge to tell about the funniest, the luckiest, the saddest, the most unexpected experience the pupil ever had
6. Finishing a story the first part of which is supplied by the teacher; preferably a familiar situation, such as the plight of an excessively shy person
7. Expanding a news story
8. Developing an original story suggested by a news item
9. Writing a new ending for a story or novel read by the class
10. Rewriting a familiar story in a new setting, either in time or place
11. Rewriting a story from another standpoint: switching from the third person to the first person or taking the point of view of the "villain" rather than that of the "hero"
12. Assigning human qualities to an animal or inanimate object to create a "modern fable"

B. DESCRIPTIVE WRITING

For most people description is a less frequent type of writing activity than narration. Students, nevertheless, have occasion to use the skills of description throughout their lives in discussing such basic needs as food, clothing, and shelter; in writing reports on the job; in describing people and places; and even in storytelling.

What to Teach in Description

After making adjustments to the level of the class and with the help of composition textbooks, the teacher can concentrate on one or more of these points in each lesson on description:

Developing and using powers of observation
Recording observation accurately
Involving all the senses
Recording and evoking mood and atmosphere
Using words strong in imagery
Arranging details in order: spatial, impressional
Presenting details according to point of view and purpose
Using selectivity in including, excluding, or emphasizing details

Suggestions for Descriptive Writing Experiences

1. Describing a place or a thing in relation to the senses:
   Sound: listening at the playground
   Smell: passing the bakery
   Taste: eating the Thanksgiving dinner
   Sight: viewing the city from the bridge
   Touch: getting to know a room while blindfolded

2. Describing something for someone who has never seen it; for example, the seashore for a boy or girl who has always lived inland

3. Developing a description from a starting sentence, such as "Whenever I go into the candy store, I see . . . ." or "Whenever I go through the door of . . . , I see . . . ."

4. Describing scenes involving action:
   People going to work in the morning — or returning in the evening (or a contrast of the two)
   A zoo scene
   The school cafeteria at the height of the lunch hour

5. Presenting an interpretation through a description:
   The block on which the pupil lives
   The school, on first becoming a pupil there
   A new addition to the local scene in the neighborhood

6. Describing what was seen during a class trip

7. Writing a descriptive advertisement for a commercial product

8. Painting physical characteristics in words; observing closely and selecting details appropriately after viewing suitable art works:

The expressiveness of hands
Faces in the subway
The gait of different people

9. Creating an impression of the owner of a room by describing the room itself

10. Sketching people at work:
  A bus driver
  A welder
  A traffic policeman

11. Identifying a classmate in an accurate description without naming him (caution against giving offense)

12. Providing the opening paragraphs to set the scene for a designated type of short story: mystery, sports story, teen tale

13. Presenting contrast through pictures, such as a winter scene and a spring scene

14. Creating a mood or a dominant impression in a description of a scene: turmoil, dreariness, decay, danger, serenity

C. EXPOSITORY WRITING

In any analysis of the lifetime writing activities of our students exposition would probably have first rank. When the jobholder prepares an explanatory report for his superior, when the technical writer produces a manual about how to operate the new hi-fi set manufactured by his company, when the houseowner writes a "letter to the editor" about his opinion of the real estate tax, when the college student prepares a paper on intergroup relations, the type of writing involved in each case is expository. Further, while they are students in our schools, young people have daily obligations *to define, to analyze, to explain* for tests and homework assignments — and thus they are continually required to do expository writing.

What to Teach in Exposition

Models of expository writing and other aids for students and teachers are available in the composition textbooks for each grade and achievement level. With this assistance the teacher can concentrate on one or more of these needs in each lesson on exposition:

Thinking logically

Maintaining sound sequence and organization based on logical, psychological, chronological, or other rational approach

Classifying

Relating ideas

Assigning proper emphasis

Achieving completeness

Establishing the bases of opinions in facts, reasoning, authority

Recognizing the need for accuracy of information

Expressing thoughts with conciseness and economy of language

Acquiring techniques of building and sustaining interest

Suggestions for Expository Writing Experiences

1. Giving "how-to" explanations or directions: how to make something, how to do something, how something works, how to get from one place to another

2. Writing definitions of concrete and abstract items, including for the latter such abstractions as love, honesty, respect, unselfishness

3. Explaining theories, processes, hypotheses related to the content of other school subjects

4. Reacting to literary works

5. Interpreting graphic materials

6. Composing justificatory paragraphs on "Why I . . . ."

7. Stating credos: "This I Believe About . . . ."

8. Examining current issues related to life in the school, community, nation, or world

9. Analyzing the operations of complex functions such as local or national government agencies

10. Composing, explaining, and justifying a code of behavior

11. Responding to hypothetical situations involving ethical problems or choice of alternatives

12. Reporting on the nature of clubs or student organizations, including their purposes and functions

D. ARGUMENTATIVE AND PERSUASIVE WRITING

Law, politics, government, selling, advertising are among the more obvious examples of occupational areas requiring the skills of persuasion. In addition, the ordinary citizen writing to any governmental agency, business organization, or other institution to defend or promote his own interests is obliged to practice the arts of argumentation. If school experiences do not often call for real and immediate utilization of persuasive skills, the curriculum must nevertheless provide training for future use.

What to Teach in Argumentation and Persuasion

Concrete help in the form of models and other aids may be found in composition and speech textbooks, as well as in the editorial columns of school publications. Some skills that students need to master to become effective in this type of writing include:

Supporting opinion with reasoning

Using both the inductive and the deductive approaches

Relating cause and effect

Using facts to support opinion

Citing authorities

Recognizing the nature of evidence

Avoiding the following in support of a position: begging the question, ignoring the question, the *nonsequitur,* the *argumentum ad hominem*

Avoiding such propaganda devices as name calling, flattery, card stacking, and the glittering generality

Making effective and sincere use of the denotative, connotative, and emotive force of words

Suggestions for Argumentative and Persuasive Writing

1. Developing persuasive paragraphs based on comparison or contrast, illustration or example, enumeration of facts, cause and effect

2. Persuading others to share a viewpoint held by the writer

3. Convincing others to change an opinion

4. Using a round-table discussion as a springboard for taking a position in writing on the subject discussed

5. Clipping a newspaper item and taking a stand on an issue of the moment

6. Analyzing the position taken in a persuasive essay studied by the class; identifying the valid points made; refuting any invalid points

7. Writing an editorial for possible submission to the school newspaper; arguing for an action or a change of policy in the school

8. Composing a sales or advertising appeal on behalf of the membership in the student government or other school group

9. Writing an advertisement presenting a number of convincing reasons for buying a product, imaginary or real

10. Presenting the convincing, valid arguments on both sides of an arguable subject: the pros and the cons

11. Writing a resolution or petition urging a course of action and furnishing the supportive reasons

12. Using satire to attack faulty reasoning or misuse of facts or authorities that have been presented in connection with a public issue

13. Defending a person who is accused or who has been disciplined for or convicted of an offense

14. Writing a letter of appeal for a charitable cause

15. Writing a letter to an elected official, urging him to take a particular position on a public issue

E. POETRY WRITING

The writing of poetry can be a stimulating and challenging experience for all students. Those who have tried to bring more relevancy and more excitement into urban schools have not infrequently turned to poetry. Expression in this form lends itself to the perceptive insights and the fresh, striking phrases that lively youngsters can originate, even when they are still unable to distinguish a run-on sentence from a fragment.

What to Teach in Poetry Writing

Both poetry collections and composition textbooks offer models and technical aids for teachers and students. Many aspects of poetry composition can be presented in accordance with the pupils' level of maturity:

- Selecting subject matter and medium suited to the nature of poetry
- Creating rhythm in regular meter or free verse
- Making music through the sounds of words
- Using rhyme schemes
- Taking advantage of the connotative and emotive values of words
- Employing figurative language
- Creating concrete imagery
- Introducing symbolism
- Evoking mood and atmosphere
- Mastering the art of compression

Suggestions for Poetry Writing

1. Listing things recently seen, heard, read, thought about, or felt that might be suitable for poems
2. Selecting a subject suitable for a limerick or other light verse; learning the form and writing the poem
3. Converting given prosaic statements into vivid poetic utterances
4. Mastering the art of compression through use of the form of the haiku or the tanka
5. Learning and writing traditional, rhymed verse forms
6. Writing blank verse
7. Writing free verse
8. Experimenting with poems stressing word music
9. Listing observations about life and human nature; selecting one suitable for symbolism and then writing a symbolic poem
10. Crystallizing in a poem an aspect of philosophy or an outlook on life
11. Conveying a mood or an emotion in a poem

12. Capturing in verse a meaningful personal or public experience

13. Compressing a familiar short story into a brief narrative poem

14. Writing a group or cooperative poem composed line by line through the contributions of members of the class

15. Publishing in duplicated form a class poetry anthology

F. THE RESEARCH PAPER

Professional journals have published opposing views of college instructors on the need for training high school students in the techniques of the research paper. Those who favor this kind of instruction are vigorously assailed by others who say, in effect, "Teach high school students the basic techniques of writing. At the college level we'll teach them how to write the research paper."

Clearly, eleventh and twelfth year students who are still learning the fundamentals of writing are not ready for the research paper. But those advanced students who have facility in writing with substance, clarity, and style may gain by instruction in handling this kind of paper.

The ultimate goals in this area of composition are not limited to the skills essential for success in college courses. Vocational activities and community action also make demands for the performance of research and the drawing up of reports.

Thus research may take many forms not restricted solely to the stacks of the library or to academic pursuits. What this activity asks of the student is the use of his already developed skills in critical thinking, work-study techniques, and written expression. To accomplish these objectives, the research paper need not be a long-term assignment producing a large volume of material. Short papers can serve the purpose without imposing undue burdens on student or teacher.

What to Teach in the Writing of the Research Paper

Research is inquiry into a subject to discover facts, to solve problems, to prove or disprove theories, to arrive at conclusions, or, in short, to make a depth study of any matter requiring illumination. Some techniques and skills needed for such study are:

Gathering information on a specific topic by consulting published material, by observing, or by interviewing

Separating relevant from irrelevant matter

Evaluating the validity of information, opinions, and conclusions

Taking useful notes to record significant data

Analyzing the material with a view to organizing a logical, clear, and forceful presentation

Writing the paper in appropriate and effective form

Suggestions for the Research Paper

1. Selecting subjects related to the English course, as in making studies of literary currents

2. Narrowing the topic

   Broad topic: Charles Dickens; narrower topic: social reform in Charles Dickens' novels; still narrower topic: Charles Dickens' concern with the Poor Laws

   Broad topic: black literature; narrower topic: protest in black literature; still narrower topic: protest in the works of Langston Hughes

3. Building a working bibliography; compiling in advance a list of works to be consulted; using available resources

   Card catalog

   Periodical indexes

   Essay and pamphlet indexes

   Government publications indexes

   Footnotes and bibliographies in the books and magazines under study

   Mass media sources

4. Collecting bibliographic data: title of article, title of book or other publication, name of author or editor, place of publication, publisher, date of publication, and brief notation of nature or value for subject under study

5. Recording notes in systematic fashion on a card in such form as this:

   Identifying subject at top center of card in a uniform fashion, as *main topic* and *subtopic: Poetry—Metaphor*

Writing the note itself

Citing the source at bottom of the card, either with complete bibliographic data or with cross-reference to a bibliographic card

6. Writing a body of notes on a card in various ways:

   Verbatim duplication, quoting the source exactly

   Citation of the author's thought without exact quotation or with only partial quotation

   Comment expressing the thought, opinion, or evaluation of the researcher

   Summary reducing the material to its essential points

7. Organizing material in effective order; using workshop and group sessions in class to study logical, psychological, chronological, and other effective arrangements of material collected on cards

8. Preparing an outline before writing the paper

9. Learning and using regulation procedures for producing a manuscript, including such matters as documentation and use of the footnote and the bibliography

10. Setting the pattern for the paper with a thesis statement in the introductory paragraph: the writer's statement of his position or of what he is trying to prove; discussing, proving, and maintaining the proposition in the rest of the paper

CHAPTER X

Evaluating Written Composition

When the teacher says to the class, "What expressions in Josefa's composition made it lively and colorful?" or when the teacher makes his own marginal notes on Josefa's paper, or when he looks at the entire term's work of Josefa's class to assess its writing progress, he is involved in evaluative processes. These belong in two categories: the evaluation of pupils' work and appraisal of the instructional program.

A. EVALUATION OF PUPILS' WORK

Some of the most significant evaluation takes place without the sharpening of a red pencil or the recording of a grade. This is the classroom study of compositions undertaken by the students themselves. Having completed and polished their work, they may exchange papers with other students for mutual criticism. Even before they do the final polishing, pupils may furnish each other with constructive help and specific suggestions for revision. Ideally, the setting should provide not merely an atmosphere of hunting for errors, but an authentic audience response to ideas and expression.

One workable procedure, for example, is to rotate all the papers among the students in a row or group. Instructions are given first to draw four columns in available space on the back of each pupil's paper:

Initials of Marker	Ideas	Correctness	Style
Total			

After discussion of criteria each pupil is required to rate every paper in his group with a numerical mark in each of the three columns under the captions *Ideas, Correctness,* and *Style.* Rating is on a scale of 1 to 5:

1 — Poor
2 — Fair
3 — Average
4 — Good
5 — Excellent

When the entire group has rated all compositions, the totals of the three columns on each paper are added together to secure a grand total. The final aspect of the audience situation then grows out of the oral reading of the high-scoring papers in each group. Discussion follows with particular regard to the strengths of these outstanding compositions. An entire period may be well spent on a set of papers in this kind of peer evaluation and interaction.

Often the students' criticism is harsher than the teacher's, and it must be tempered by appropriate guidance to set the tone for a kinder and more reasonable approach. But an incentive is supplied by the pupil audience that writing for the teacher's response alone does not afford.

Criteria for Evaluating Papers

We seek in pupils' writing an outpouring of their ideas and feelings, and we know that the flow can be turned on or off by the criteria applied in evaluation. The youngster who wants to pour out his yearnings or his responses to the world around him can be quickly silenced by seemingly irrelevant criticisms. He may be expressing concern about life and death in our society while the critic of his work may be looking largely at the flaws in his punctuation.

The criteria applied by both students and teacher in evaluating written work properly place first emphasis on the substance, spirit, and tone of *what* is communicated. At the same time the *"how"* of communication cannot be disregarded. Publications do not print even the most cogent or creative writing if it is only semiliterate. Employers do not hire people for key positions if they cannot write reports in standard English. The preparation of students for such demands cannot be postponed. The process is long and slow, requiring developmental steps in each grade. The teacher, therefore, has to maintain a delicate balance, always encouraging authentic self-expression but also promoting constant improvement in the command of standard English.

No pupil's paper is normally subjected to evaluation with respect to the entire battery of criteria by which a composition may be judged. At various times different items on the following list are given stress. The list itself is by no means exhaustive. Each teacher modifies the items and translates their language for his own students' needs.

CONTENT

Relevancy to the writer, to the reader, to the assignment

Worth of the communication to the writer and to the reader

Adequacy of coverage or treatment

Freshness and originality

Sincerity

Validity and supporting evidence or development

Interest to the writer, to the reader

Clarity of intention on the part of the writer and as perceived by the reader

ORGANIZATION

Logic in order of arrangement

Psychological soundness in presentation

Coherence

Smoothness of transitions

Unity

STYLE

Appropriateness to purpose and situation

Revelation of the writer's personality

Imagination, originality, creativity in patterns of thought and expression

Appeal to reader's interest

Vividness of language

Variety in sentence structure and language

COMMAND OF STANDARD ENGLISH

Soundness of sentence structure
Standard usage and grammatical relationships
Correct spelling
Standard punctuation and capitalization

APPEARANCE

Legibility
Neatness
Standard format, as in business letters

Marking Compositions

Some papers may be written exclusively for classroom discussion and criticism, but others deserve marking and grading by the teacher. Although pupils' practice in writing may improve their command of skills, such practice coupled with the expert criticism of the teacher is much more productive in the long run.

During the marking process the red pencil often swoops down on some mechanical flaw, perhaps underlining a misspelled word and jotting *Sp* in the margin. If, however, the criteria for evaluation are to be implemented, many brief annotations on content, organization, and style rate even more importance. These are examples:

"A strong point"
"Convincing evidence"
"Very funny"
"A vivid picture"
"Unusually well organized"

Also:

"You don't back this up."
"Who says there are a million?"
"You make a sudden jump here."
"A worn-out expression"
"How is this related to your topic?"

Does the student pay attention to the comments appearing on his paper? Or does he simply glance at the grade and then file away the paper? To the extent that he can be stimulated to revise the paper himself, he is likely to learn from the comments and symbols appended during the long labor of marking. A period spent on the return and revision of compositions after the marking is highly profitable. Additional time for individual conferences can also be gained by the teacher's going from desk to desk and checking the pupil's revisions of his previous composition on the day when he is writing a new paper. To the extent possible, the student should be responsible for rethinking and restating his ideas, for restructuring his sentences, for rechecking his spelling — in short, for matching the teacher's labor of marking with his own labor of revising.

Part of the burden for both student and teacher can be lightened if communication on matters of mechanics is simplified. For this purpose most departments have worked out their own lists of symbols. Such a list as the following may be introduced by gradual stages, including fewer items at lower grade levels and more in the upper years.

C — Capitalization
Gr — Grammar
H — Heading
Inc — Incomplete sentence
K — Awkward expression, clumsy
Lf — Letter form
M — Margin
MM — Misplaced modifier
P — Punctuation
Ro — Run-on sentence
Sp — Spelling
U — Usage
WW — Wrong word
? — Questionable
∧ — Omission
¶ — Paragraphing
|| — Parallelism

Rating Compositions

Assigning grades to compositions calls ideally for objective measurement, but the subjective nature of actual ratings is well known. Our students are expected to practice the *art of writing*. How does one rate a work of art?

Most English departments enable teachers to use relatively consistent standards for content and form by periodic conferences at which papers are examined and evaluated by all members of the group. Comparisons of elements evaluated and of weights given provide a basis for mutual agreement on criteria and standards.

The beginning teacher who has not had the benefit of such discussions gains necessary insights by conferring with two or three more experienced members of the department. Analyzing a marked set of papers is a practical means of communicating department standards to the new teacher.

To keep local department standards in accord with those generally held, teachers and supervisors can obtain professional publications, such as those below, which are available from the National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois 61820:

A Guide for Evaluating Student Composition, edited by Sister Judine, IHM, 1965.

Suggestions for Evaluating High School Writing, developed by the Association of English Teachers of Western Pennsylvania, 1963.

Suggestions for Evaluating Junior High School Writing, edited by Lois M. Grose and others, developed by the Association of English Teachers of Western Pennsylvania, 1963.

Additional assistance is provided by the New York State Education Department (Regents Examination and Scholarship Center, Albany, New York 12224), which publishes *Suggestions on the Rating of Regents Examination Papers in English.* The following scale is reprinted from that publication. Note that it is intended for judging papers written by students *in the eleventh and twelfth years.*

Excellent = 90-100 percent — Approximate perfection in technique of composition, with evident power, exceptional smoothness or vividness, etc.

Exceptional development of topic.

Good = 80-90 percent — Approximate perfection in technique of composition. Good development of topic; good work, but not really distinctive in any way.

or

Good technique of composition and exceptional development of topic.

Fair = 70-80 percent — Good technique of composition and average development of topic.

or

Weak technique of composition and exceptional development of topic.

Passing = 65-70 percent — Weak technique of composition and good development of topic.

or

Approximate perfection in technique of composition and weak or meager development of topic.

Rejected = below passing — Poor technique of composition *or* incoherent development of topic.

The preceding scale furnishes insights into grading standards for *eleventh and twelfth year* students. It is assumed that these students are expected to do their best work on this culminating examination. The standards for marking the Regent examinations may be more than ordinarily rigorous, but they indicate what is expected at the top levels of performance.

B. EVALUATION OF THE INSTRUCTIONAL PROGRAM

The Teacher's Evaluation

The teacher's ongoing composition program, like all aspects of his teaching, is constantly subject to his own evaluation. The self-searching that takes place as each set of papers is read serves as an informal, but significant means of evaluation. *What do these students need? How did they benefit or fail to benefit from the lesson I gave them before they wrote this paper?* Such questions are always in the background as the teacher deals with his own composition program.

At intervals a deliberate attempt to assess needs and accomplishments is also desirable. In the light of the criteria mentioned earlier in this chapter, the teacher can establish priorities for emphasis in composition lessons. Is there a need to draw pupils out so that they have something worthwhile to say? Do they need to learn to express themselves more forcefully and colorfully? Should the immediate emphasis be on proofreading skills? The first set of compositions of the school year may be used as a basis for this kind of calculated evaluation, and periodically throughout the year the composition work in each class will deserve deliberate evaluative attention.

In gauging his own success, the teacher has to take into account the antecedents to the learning experiences that he provided for the class. The students may be considerably advanced or retarded in the area of instruction. Have they made reasonable progress as a result of the instructional activities provided to meet the need? The output can be judged only from the standpoint of the original input both in terms of teaching and learning activity and in terms of the pupils' initial status.

Appraisal of the Department Program in Composition

From time to time the writing program of the English department as a whole — and perhaps of the entire school — is worth assessing. Objective measures, independent of subjective self-judgments, are ideal, but not always attainable. Unobtrusive measures may be used to gather evidence in these ways:

Number and quality of writing submissions to school publications

Number of pupils participating voluntarily in school, community, or citywide contests and the like

Creative writing for assemblies

Performance on essay questions of school, city, and state examinations

Guidance follow-ups of success in writing on the part of graduates attending high school or college

Annual evaluation of a representative sampling of compositions from all grade and ability levels; similar evaluation of writing in all subject classes other than English

Commercial composition inventories may also be used for purposes of evaluation. In the main, however, the measurement of so individual and unpredictable a performance as writing must inevitably be somewhat subjective. The professional judgment of competent, experienced English teachers is central to effective evaluation.

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